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TABLE OF CONTENTS

April 1991

ARCHITECTURAL DIGEST



COVER: A plaster low relief above the archway lends a Hispano-Moresque air to the atrium of a Palm Beach residence. Interior design by Bunny Williams. Photography by Billy Cunningham. See page 148.

12 **Letters from Readers**

16 **People Are the Issue**

24 **Contributors**

28 **Brendan Gill: John Russell Pope**
An American Beaux Arts Master Receives His Due

40 **Art Notebook**
Portrait Miniatures—Captivating Glimpses into History
By John A. Cuadrado

58 **A Writer's Garden**
Remembering Iris Origo in Tuscany
By William Weaver

70–98 ARCHITECTURAL DIGEST TRAVELS®

104 **Historic Architecture: Adolf Loos in Paris**
Radical Residences for Josephine Baker and Tristan Tzara
By Thomas S. Hines

226 **AD-at-Large**
Inside the Design World

234 **Reader's Directory**

INTERIOR DESIGN

116 **East by Far East**
Contemporary Orientation on Long Island
Interior Design by Thomas Britt, ASID
Text by Brooks Peters/Photography by Jaime Ardiles-Arce

122 **London's Park House**
The Hidden Enclave of Gert-Rudolf and Donatella Flick
Architecture and Interior Design by Toni Facella Sensi
Text by Elizabeth Lambert/Photography by Derry Moore

138 **Modern Disciplines**
An Art Collection Sets the Tone for an I. M. Pei House in Texas
Interior Design by Ron Bradshaw of Bradshaw–De Palma
Text by John Taylor/Photography by Mary E. Nichols

148 **High Style in Palm Beach**
Grand Strategies for a Spanish Colonial Villa
Interior Design by Bunny Williams
Text by Steven M. L. Aronson/Photography by Billy Cunningham

162 **A New York Focus**
Eclectic Aesthetic for a Midtown Apartment
Interior Design by David Walker
Text by Jeffrey Simpson/Photography by Peter Vitale

174 **The Russian Landscape of Vasily Polenov**
A 19th-Century Painter's Riverside Estate near Moscow
Text by Dale Harris/Photography by Kari Haavisto

200 **In a Cotswold Garden**
Thomas and Anthea Gibson's English Country Residence
Text by Elizabeth Lambert/Photography by Derry Moore

ART AND ANTIQUES

168 **Antiques: Arts and Crafts Carpets**
Woven Patterns That Reflect a Revolution in British Design
Text by Avis Berman

194 **Art: 19th-Century French Flower Painting**
A Rich Tradition Celebrating Beauty and Painterly Technique
Text by Robert Rosenblum

SPECIAL FEATURES

130 **Before and After: Enriching the Palette**
Transforming Blank Spaces for Los Angeles Collectors
Interior Design by Sally Sirkin Lewis
Text by Michael Webb/Before and In-Progress Photography by Jim McHugh
After Photography by Jaime Ardiles-Arce

144 **Architectural Digest Visits: Norman Jewison**
Text by Susan Cheever/Photography by David Allen

156 **Discovering Ballenberg**
Switzerland's Open-Air Museum of Rural Architecture
Text by Anthony Burgess

180 **Architecture: Richard Dalrymple**
Pavilions for a Forest Setting in Singapore
Text by Michael Webb/Photography by Jaime Ardiles-Arce

186 **Historic Houses: Hudson Valley Legacy**
Preserving the River's Fabled Past
Text by Susan Mary Alsop/Photography by Billy Cunningham

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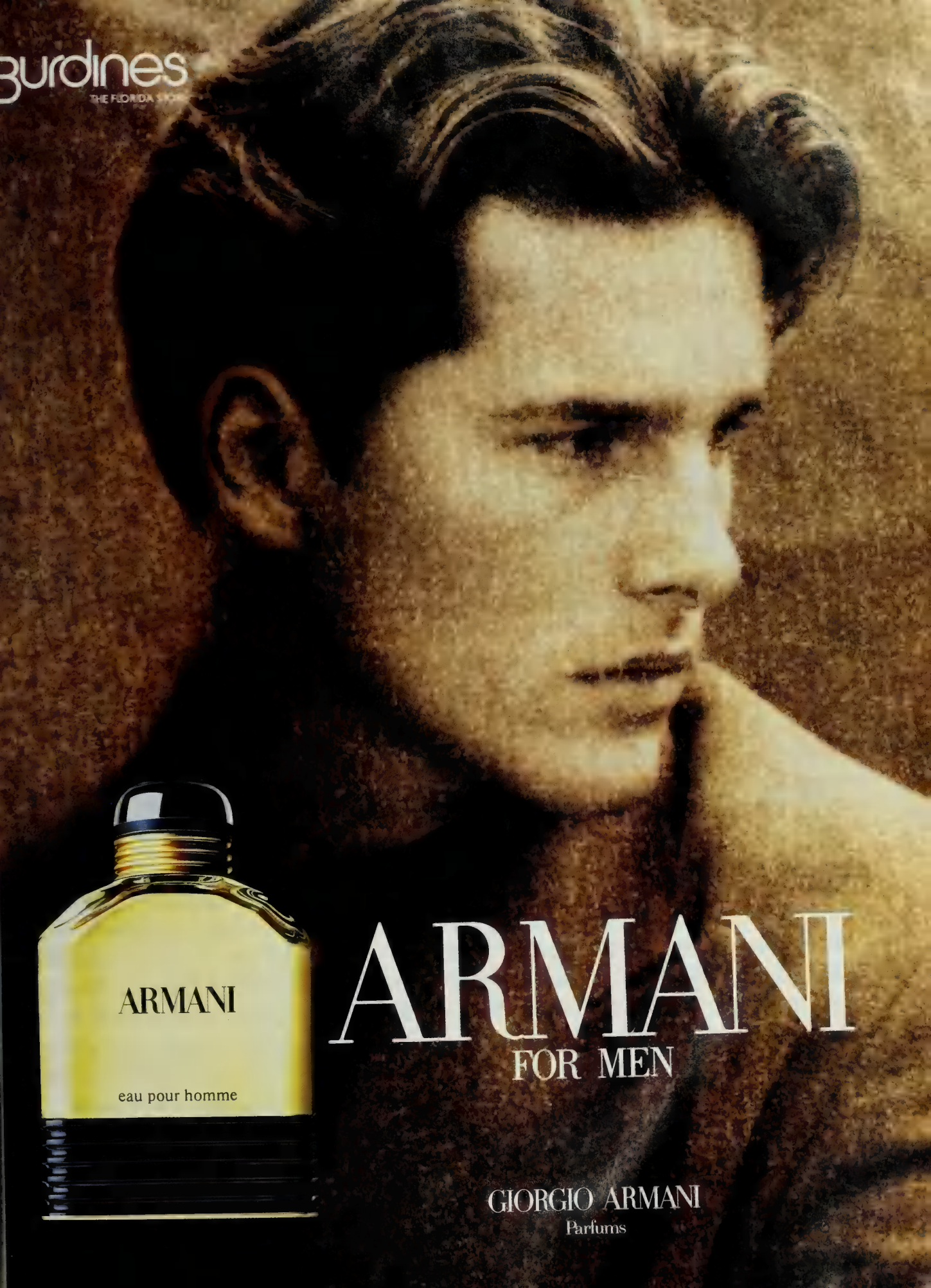
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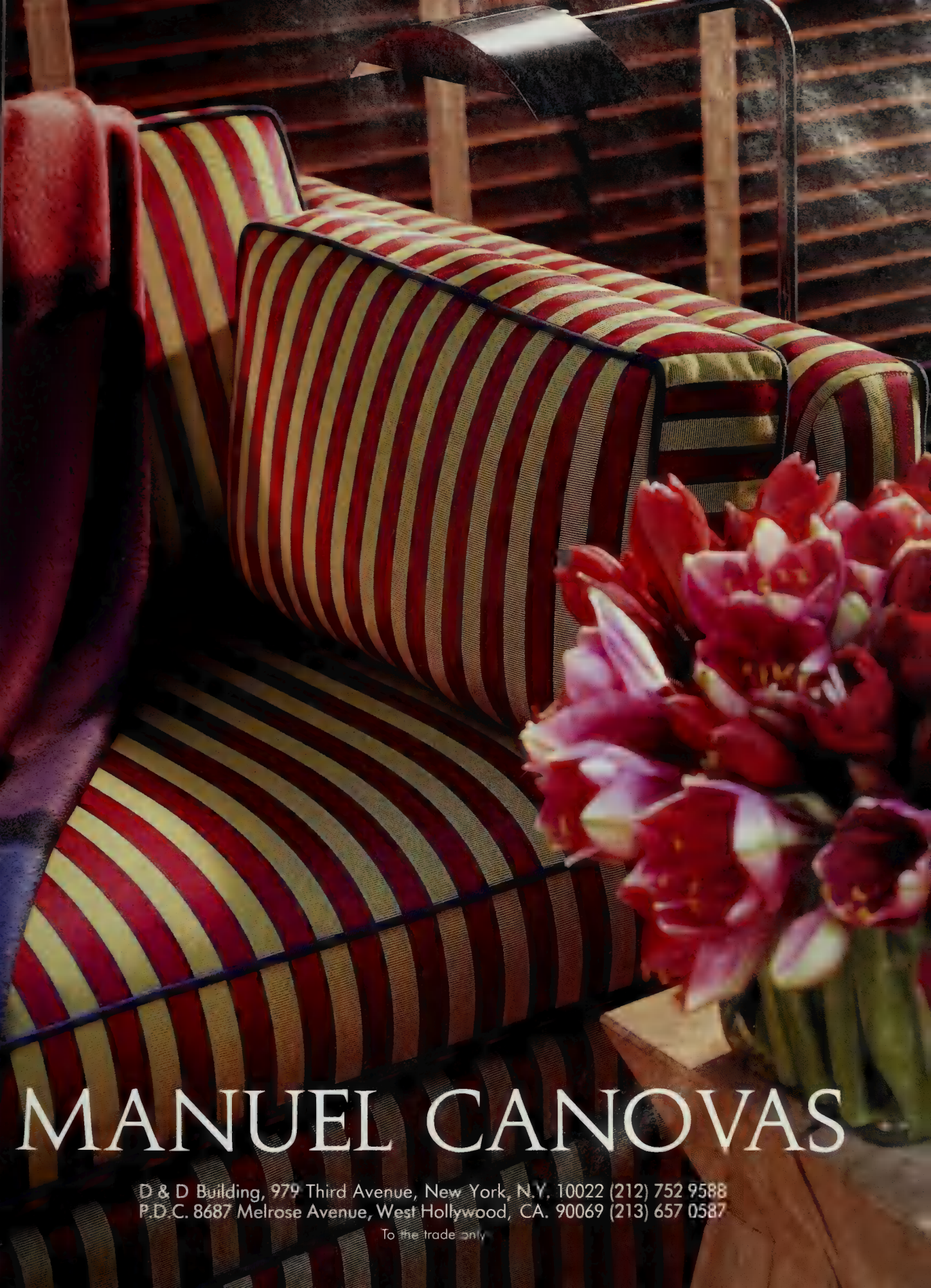
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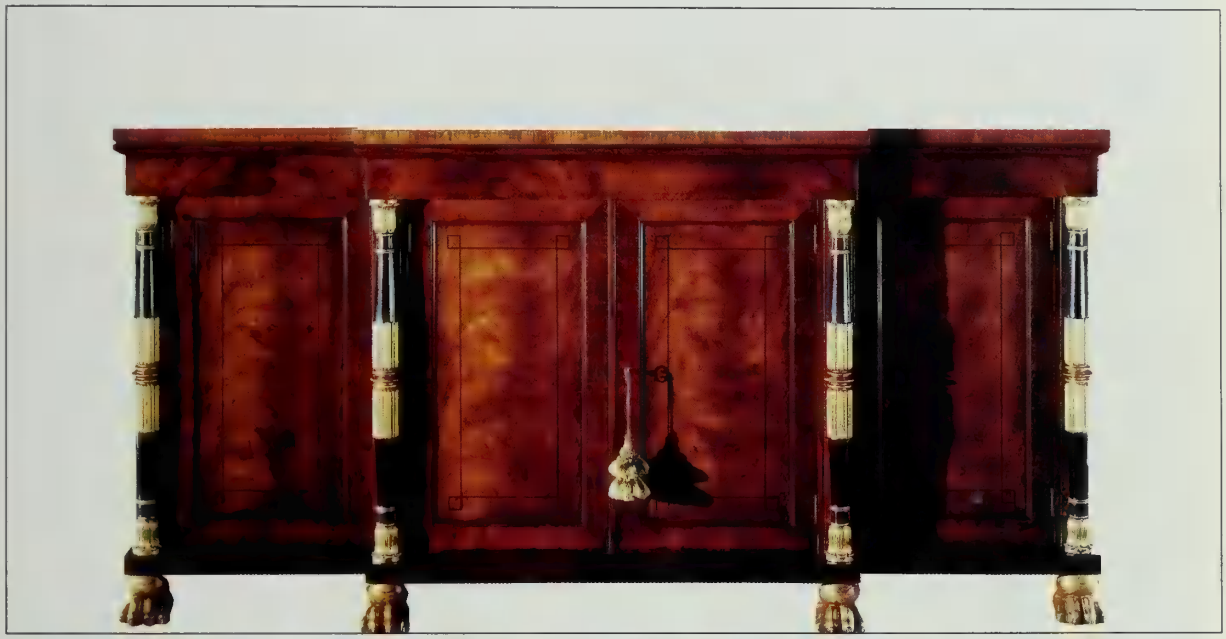
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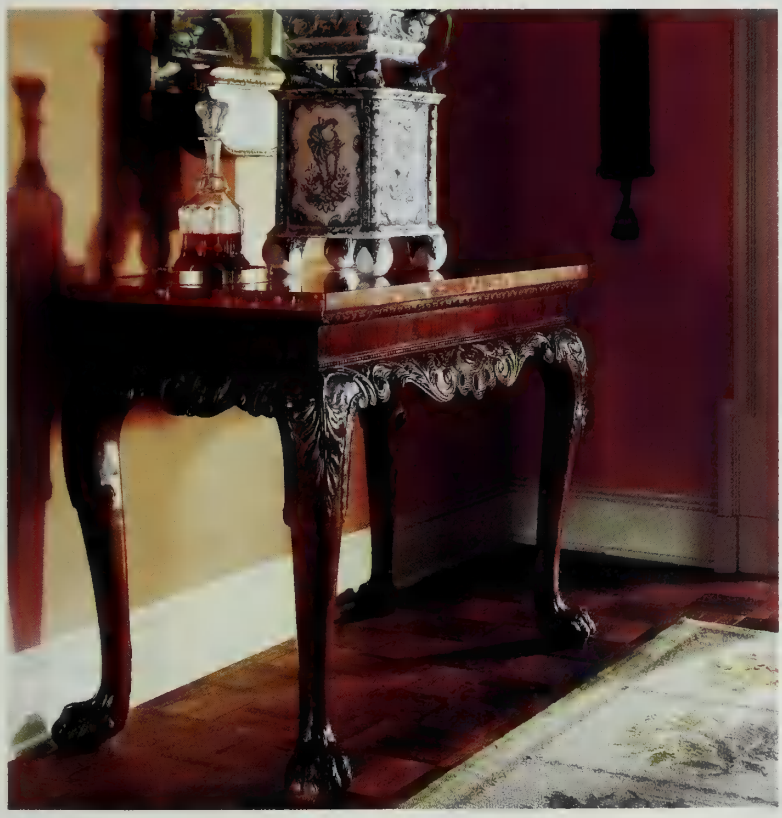


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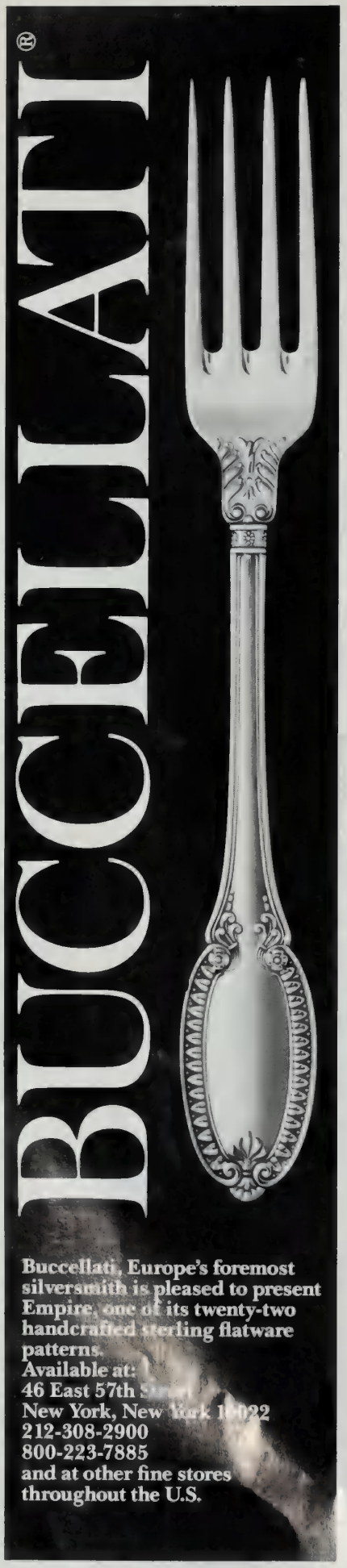




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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

The December 1990 architecture issue is certainly a success. The entire magazine offers a significant preview of what can be done with the problem of the house: The range of aesthetic approaches is broad; the quality of the work is high, and so is the writing. It has made a contribution and given pleasure as well.

Robert A. M. Stern
New York, New York

I was delighted to read "The House of the Butterfly" in your December 1990 issue. What a beautiful Ming Dynasty home and garden! I am a docent at the Dr. Sun Yat-Sen Classical Chinese Garden in Vancouver, which is the first full-scale Ming Dynasty classical garden ever created outside of China. I was fascinated by the rocks used in the garden you featured, as they are so similar to the Tai Hu rocks in ours. Congratulations to the owners of the house for choosing architect Bob Ray Offenhauser, interior designer Harvey Ackerman and all the others who helped to create such a splendid blend of East and West.

Josephine Geary
Burnaby, B.C., Canada

The special architecture issue looks like a disaster. I consider myself lucky not to live in many of the houses featured. Hugh Newell Jacobsen's frigid design ("Palladian Abstractions") and Shope Reno Wharton's interiors ("Intimate Grandeur on the Water") give me the feeling of ice. Akira Watanabe ("Internal Logic in Tokyo") shows how one lives in a bunker. You have totally lost your balance in this issue.

Anima Katz
North Bennington, Vermont

At last! An *Architectural Digest* that is architectural! The December 1990 issue actually showed *floor plans* that related to the photographs and to the spaces and the light beyond. I thought Robert Campbell's piece, "Remaking the Mediterranean Style," was very astutely written.

Hugh Newell Jacobsen
Washington, D.C.

Your special architecture issue is a big disappointment! Stick with interior design. Being so far from the States, I am always eager to receive *Architectural Digest*, but the December 1990 issue is one I would never have regretted missing—boring!

Diane Kopperman
Manila, Philippines

After living near buildings designed by Antoine Predock ("Dynamics of Venice Beach," December 1990) and Bart Prince ("Of a Visionary Nature") for several years, I have drawn some conclusions. While both architects design buildings that are thoroughly modern, Predock's show a great deal of sensitivity to the site and area. Prince's, on the other hand, like his home, show no thought given to the context of the neighborhood or to the site. Albuquerque needs more buildings by Predock and fewer by Prince.

Cullen Gantt-Wilkins
Albuquerque, New Mexico

As a student with an interest in interior design, I always enjoy *Architectural Digest*. It is both informative and beautiful. I have only one major concern—why do you so seldom show the kitchens? Kitchens are such a vital part of the house. I am surprised a magazine as inclusive as yours does not devote more space to them.

Barbara A. Bagwell
Torrance, California

I want to say how much I enjoyed the special architecture issue of *Architectural Digest*. It is a superb publication, and congratulations are in order.

Franklin D. Israel
Beverly Hills, California



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PEOPLE ARE THE ISSUE


AARON RAPOPORT/ONYX

When we published our first California issue in 1989, the world was astonished by the sheer variety of design the state's rich landscapes elicited. Clearly, the idea of a single "California look" had had its day. Next month, our second California issue offers its own surprise—the resurgence of tradition in a region celebrated for shrugging off the past. From San Francisco to Napa to Palm Springs to Los Angeles, designers such as Val Arnold, Diane Burn, Terry Hunziker, Sally Sirkin Lewis, Mimi London, Ron Mann, Rose Tarlow, Paul Vincent Wiseman and Craig Wright are recasting classical design elements in the image of California. What emerges throughout the issue is a new spirit that has little to do with the self-conscious trends that often masquerade as California design. This may confound expectations. In fact, that's the appeal of our issue, and of California itself.

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

Thomas Britt

East by Far East

"We didn't want any stiffness in the rooms at all," says one of the residents of a Long Island house. "We wanted it to be comfortable for visiting children and grandchildren." To achieve their goal, the owners turned once again to interior designer Thomas Britt, with whom they have successfully collaborated on several previous occasions. As the wife puts it, "He has tremendous flair. Nothing is ever staid or boring or traditional-looking. He brings drama to ordinary things." The house is far from ordinary, however: Adjacent to a nature preserve, it has an unobstructed view of the wetlands of Long Island's South Shore, extending toward the Atlantic. Britt kept that foremost in his mind. "When you're inside," says the wife, "you have the same feeling as you do outside, and in summer the space is cool and private, and we never have to close anything." *See page 116.*


JERRY MOORE

Gert-Rudolf and Donatella Flick

magazine, as well as a collector who promotes scholarship and interest in all the arts. The breadth of his own interests is reflected in his art collection, which has changed character several times. He began with Impressionists, then switched to old masters. For his house in London, he has collected Italian landscapes that particularly suit the large rooms. The house and the collection grew together. Donatella Flick comes from Russian nobility, grew up in Italy and has an eye for balance and a love for opulent fabrics. The couple's primary aim was to work with a designer who shared their search for perfection. No detail was overlooked. At one point in the project, in fact, there were so many teams of Italians working on the house that rather than put them up in hotels, the Flicks secured apartments so the men could cook their own meals and not get homesick. *See page 122.*


ROBERT EMMETT BRIGHT

Toni Facella Sensi

London's Park House

What once was a simple early-nineteenth-century cottage hidden at the center of one of London's more eccentric blocks has now become something grander thanks to Gert-Rudolf and Donatella Flick, and Italian architect and designer Toni Facella Sensi. Gert-Rudolf Flick is the owner of *Apollo*


BERARD/AUSY

Sally Sirkin Lewis

Before and After: Enriching the Palette

One of the many obstacles designer Sally Sirkin Lewis faced when she transformed an apartment in a new Los Angeles high rise was the decidedly unglamorous but critical job of revamping the electrical system. To enhance the clean, architectural look of

continued on page 18

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Treasures in store

In its home city of Geneva, Vacheron Constantin recently completed a labor of love: rebuilding, outfitting and redecorating a shop of its own. Located at 1, rue des Moulins, a few steps from the Rhône River's swift flow, the entire





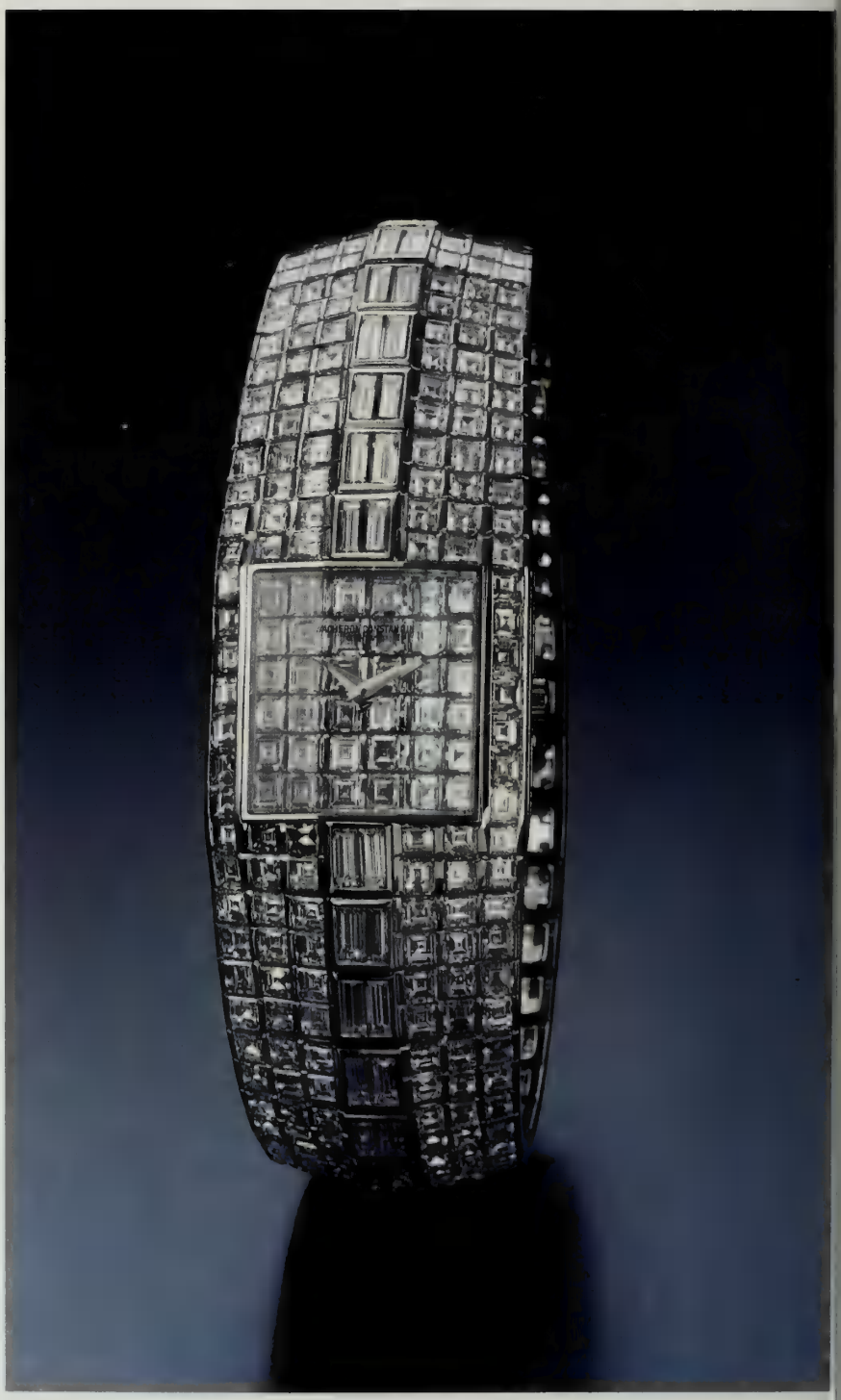
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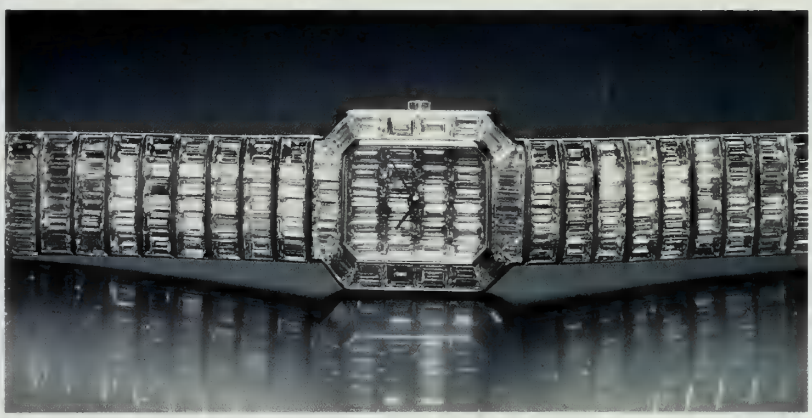
Of facets and fires





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Aubusson (partial view)
13' 5" x 10' 2" circa 1840

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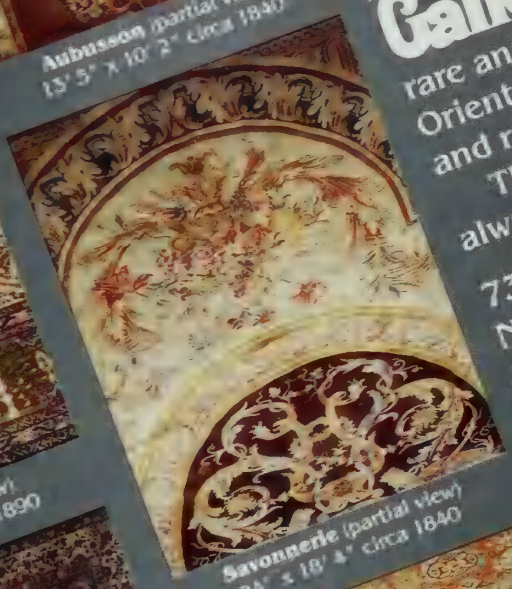
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Savonnerie (partial view)
24" x 18' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



Bakhshiyesh (partial view)
21' 2" x 11' circa 1880



Oushag (partial view)
x 10' 2" circa 1870

continued from page 16

the space, she installed recessed lighting throughout, which meant dropping the ceiling and redoing the switches. "Sometimes the contractors put a light switch in the middle of a wall—just try to hang a painting there," says Lewis, who also assembled a collection of works by young up-and-coming artists for her clients. After seeing the plans for the apartment and reviewing the clients' tastes and lifestyle, Lewis developed her concept. "I knew that the excitement of the space would come from a minimal but fluid architectural scheme with good color and sharp contrasts," the designer says. "Factors such as an important art collection and a combination of strong architecture and finish materials took precedence over furnishings." *See page 130.*



JOHN R. GRUM

Ron Bradshaw

Modern Disciplines

It is natural to wonder if refurbishing an enormous I. M. Pei house in Texas was an intimidating or overwhelming prospect for the interior designer asked to undertake it, but according to New York–based Ron Bradshaw, "The house was built long enough ago, or I was so familiar with it, that I feel the client in the house more than the architect." Partly as a result of that assignment, Bradshaw and his partner, Joanne De Palma, have been asked to take on two projects in Fort Worth, where, says Bradshaw, "we both feel at home." The pair discovered some differences, however, between Texas and New York: the quality of the light, for one thing. "I selected leather for some chairs to be used at a games table in a Fort Worth residence," the designer notes. "In New York they looked maroon, but when they arrived in Texas they looked eggplant—absolutely purple. The light is much more intense there; you have to be careful." *See page 138.*



DAVID ALLEN

Norman and Dixie Jewison

Architectural Digest Visits: Norman Jewison

"It's refreshing to be with people whose values are so different from those of the people I work with every day," says Norman Jewison. The Canadian producer-director is currently working on the movie version of *Other People's Money*, a comedy about the greed, materialism and selfishness epitomized by Wall Street in the 1980s, which stars Danny De Vito and Gregory Peck. Jewison, whose great-grandfather was a Canadian pioneer, chose to distance himself from Hollywood by settling on a working farm outside Toronto and establishing his office in the city. The troublesome subjects of the film "have been a deep concern of mine since I realized that front page of newspapers no longer ever mentions the poets of the world, or the writers or the philosophers. Only the Trumps, the investment bankers and materialism," he has said. He and his wife, Dixie, spend about half the year at Putney Heath Farm tending to their prizewinning Polled Herefords, fine-tuning their own brand of maple syrup and discussing land conservation with neighboring farmers. But the director has not turned his back completely on Hollywood. The names of his prize animals—Miss Moonstruck and Iceman, for example—are usually inspired by his films. *See page 144.*



BILLY CUNNINGHAM

Bunny Williams

High Style in Palm Beach

"The design gave me an outlet to indulge in many things I am passionate about," explains Bunny Williams of her restoration of a 1920s villa in Palm Beach, "decorative painting, Italian and painted furniture, decorated ceilings and needlepoint rugs, to name a few. I have been inspired by things I've seen in Italy and Portugal, and this was a project where I could pick from my visual memory." Felicitously, the designer was able to save the multicolored antique tiles original to the house and used for everything from stair risers to the wainscoting in the double-height atrium—details that preserved the spirit of the Spanish-inspired architecture. As a complement, architect Mark Ferguson designed intricate iron railings and opened up the house to expansive vistas of the Atlantic by adding arched doors and windows. Among the antiques Williams selected was a pair of tile plaques she found in Portugal. They now adorn the open-air loggia beside the pool. "I wanted to create a house to relax in," she adds, "a place to enjoy the fabulous views and the climate." *See page 148.*



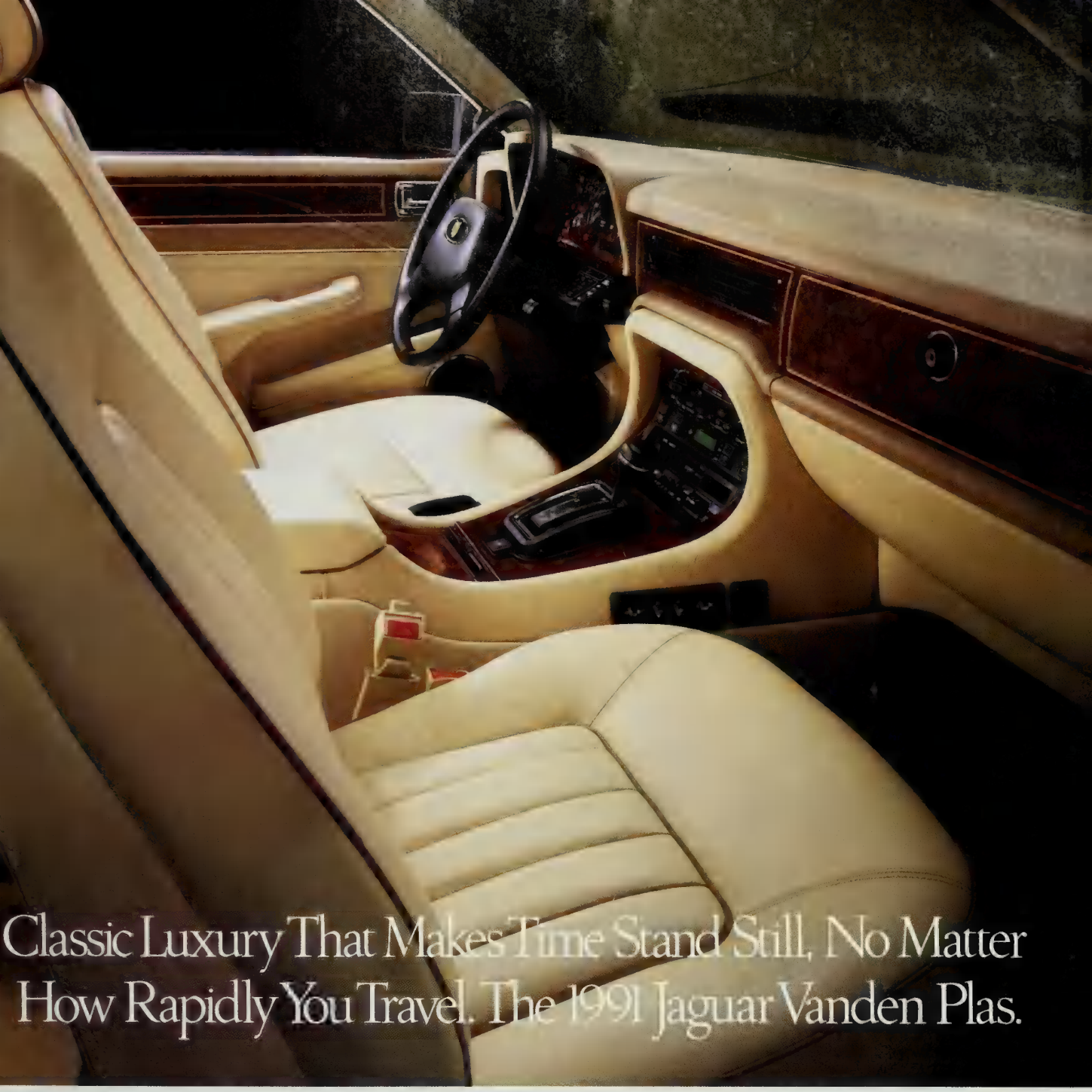
PETER VITALE

David Walker

A New York Focus

When David Walker began designing a midtown New York apartment for a professional photographer, the client's collection was almost overwhelming. "It's a small space, and some of his pieces needed a whole room of their own," Walker says. "The rooms could be used either to display things in or to live in—clearly the latter was what we wanted." The client, in addition to being an inveterate collector, is a frequent traveler, and one of the unexpected benefits he derived from the process was that Walker's office moved his things into the apartment when it was ready because he was out of town. "That was worth the design fee in itself," notes the client with a laugh. "We thought, 'How bad can it be?' " says Walker. "But after we had packed four boxes of shoes and thrown away three more, we knew." *See page 162.*

continued on page 20



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A BLENDING OF ART AND MACHINE

continued from page 18



Richard Dalrymple



JAIME ARDILES ARCE

Alex and Wendy Tsao

Architecture: Richard Dalrymple

"We decided to build almost to the limits of the site, but to blur the division between the house and the forest preserve with plantings," says San Diego architect Richard Dalrymple of the house he built in Singapore for friends Alex and Wendy Tsao. Dalrymple is now designing office buildings for the Tsaos in Jakarta and Singapore. In fact, with his office in Jakarta and a new one recently opened in Singapore, he is spending half his time in the Orient. "It's stimulating to have a new environment to design for, because each location demands something different. I wouldn't design what I did for the Tsaos if it were anywhere else." He is currently doing other houses for clients in Jakarta and Singapore and has a hotel coming up in Bali. "We're also working on a housing project in San Diego," he continues. "It's sort of a collage or an assemblage with a concrete, industrial-like tower, contrasting with sections that are varied formally in their textures, colors, shapes, patterns and materials. There my intention is to juxtapose disparate symbols and references, part of an ongoing interest I have in the deconstructivist aesthetic." *See page 180.*



Thomas Gibson



DERRY MOORE

Anthea Gibson

In a Cotswold Garden

Anthea Gibson is a garden designer and, appropriately enough, uses garden colors when she designs indoors. For the interior of her husband's art gallery on London's Old Bond Street, she used some gentle leafy greens and added four sofas of cyclamen pink. The gallery is on the site of Horatio Nelson's house, built in 1904 with an exterior of caryatids and cherubs. It is wonderfully flamboyant and made more so by Anthea Gibson's choice of geranium pink for the façade. Indeed, she was so involved in the project that while a friend was gilding the cherubs' wings, she got up on the scaffold to help. It was raining, she held the umbrella, the scaffold was swinging, passersby felt faint just watching—but it was worth it. The exterior of Thomas Gibson Fine Art is one of the best sights on Old Bond Street. *See page 200.*□





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[illegible]hant for the pas[illegible]s the ancient [illegible] with turrets, [illegible]. overlooking the city and citadel and out onto the picturesque St. Lawrence River.



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Bon appétit!

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fiancée? A second honey-
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lace to pry.
r this is the place for
nce. For secret seclusion
the rest of the world.
rhaps that's why there's no
English translation for
z-vous.
nd the only difficulty you'll
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Canada

The World Next Door

BRENDAN GILL: JOHN RUSSELL POPE

An American Beaux Arts Master Receives His Due



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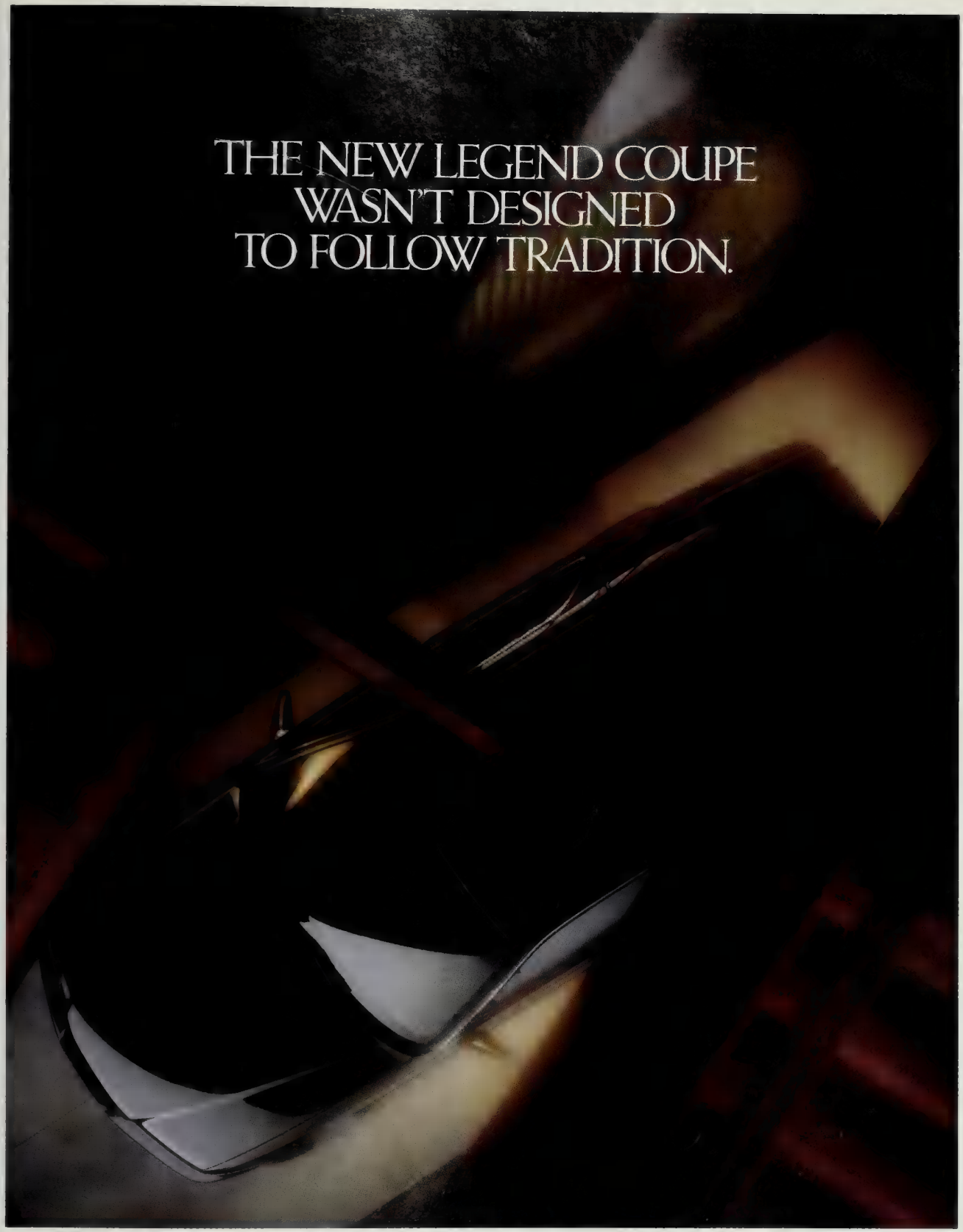
ROBERTO SCHEZEN

John Russell Pope (above), one of the most famous Beaux Arts architects in America until his death in 1937, was best known for such public buildings as the Jefferson Memorial and the National Gallery of Art in Washington, D.C. His prolific residential work included grand houses in Long Island and Newport. RIGHT: The Waves, Pope's own Newport house, was built in 1927 on a rugged point overlooking the Atlantic. It was converted into condominiums in the 1950s.

"Tradition is not the master of the true artist but his servant, leaving him free to place his own stamp upon a given building," Pope once asserted. After studying architecture at Columbia, the American Academy in Rome and the Ecole des Beaux-Arts in Paris, he opened his own office in 1903. ABOVE: One of his New York designs was the classically inspired Art Reference Library, an addition to the Frick Collection, which he transformed from mansion to museum in 1935.

HELPING TO CELEBRATE the fiftieth anniversary of the opening of the National Gallery in Washington, D.C., is an exhibit of the works of the architect of the building, John Russell Pope. By a sad irony, at the time of the opening, in 1941, Pope had been dead for four years (the carrying out of his design was entrusted to his longtime partners Otto Eggers and Daniel Higgins). By a further sad irony, when the gallery opened, Pope's once high reputation was at its nadir in the very tradition that he had embodied so superbly not only in the gallery but also in the National Archives building, the Jefferson Memorial, both in Washington, and the Roosevelt Memorial facade of the American Museum of Natural History, in New York City, was being mocked by a younger generation of architects imbued with the spirit of the revolutionary International Style. Sneeringly, Pope was dismissed as "the last of the Romans," and it can be seen as still another irony, though by no means a sad one, that this sneer has in recent years transformed itself into a compliment. The whirligig of fashion has restored Pope's principles, like those of his great exemplar, Charles Follen McKim, to respectability and even to acclaim. In any event, whether in or out of fashion, much of the handiwork of the last of the Romans remains intact and commands our attention.

continued on page 32


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An American Beaux Arts Master Receives His Due
continued from page 28



MARK FENNES/COURTESY CLIVE ASLET

ABOVE: In about 1925 Pope conceived the design of Caumsett, Marshall Field III's nearly 2,000-acre estate in Lloyd Neck, Long Island. The north façade of the main house, which recalls an English country residence, features columns topped by Ionic capitals. It is now owned by the New York State Department of Parks, Recreation and Historic Preservation.



COURTESY MERIDIAN HOUSE

RIGHT: The front elevation of Meridian House in Washington, D.C., which Pope designed for Irwin Laughlin, is seen in the architect's own 1920 drawing. The Pittsburgh millionaire and diplomat, a collector of 18th-century French art and furniture, requested a city residence in the French style, and Pope produced his interpretation of a Louis XVI *hôtel particulier*. The house, stripped of its pediment, was completed in 1922—the architect's last major residential commission in Washington, D.C. It is used today as a conference center.

In what we think of as Pope's public structures—his museums, university buildings and the like—he concealed himself behind an august and rather severe impersonality, and this is true as well of most of the private houses he designed for an assortment of Washington nabobs. Rich and socially ambitious, the nabobs had come to Washington in order to see and be seen, which is to say to entertain and be entertained, and the large scale of the mansions that Pope devised for them has meant that, with the passage of time and the dying off of the nabobs, a number of these ma[illegible]ve lent themselves readily to conversion into leg[illegible]assies and other semipublic purposes. (The lovel[illegible]ansions is Meridian House, which Pope design[illegible]Pittsburgh millionaire and diplomat Irwin La[illegible] style of an eighteenth-century Parisian *hôtel* [illegible] It is now used as a conference center.) For another [illegible] millionaire, James Swan Frick, Pope designed [illegible]re an immense red-brick house in a late-Georgia[illegible] was afterward purchased and occupied by a cha[illegible]pion[illegible]Baltimore architectural preservation, Douglas Go[illegible] used to boast to friends, "I own the only John Russell Pope house in Baltimore!" In New York, Pope designed an elaborate double-fronted Tudor mansion on Park Avenue for the composer Reginald De Koven, whose best-known song, "O Promise Me," used to be sung at every proper upper-middle-class American wedding. In 1931, Pope designed a house *à la française* on East Ninety-third Street for Virginia Fair Vanderbilt, now appropriately the Lycée Française, and in the same year began to remodel the Frick mansion on Fifth Avenue (originally by Carrère & Hastings), preparing it for its present use as a museum and adding, on an adjacent site, the splendid neo-Renaissance pile of the Frick Art Reference Library.

When we turn from Pope's public buildings and urban mansions to the host of seaside and country houses that he designed, especially in Newport and on Long Island, we confront a somewhat more lighthearted professional attitude—one that seems to bring us closer to the man himself. Born in 1874 in New York, where his father had won distinction as a portrait painter, Pope studied architecture under the celebrated Professor William R. Ware at Columbia. In those distant days, there were but two prestigious prizes offered to students of architecture, and Pope succeeded in winning both of them simultaneously. Off he went to the American Academy in Rome for a couple of years of study and travel, devoting much of his time to the making of measured drawings of the grand monuments of antiquity in Italy, Sicily and Greece. McKim, the chief founder of the academy, always cited his protégé Pope as proof of the academy's high value; as for Pope on McKim, he used to say that he owed him so great a debt that he would be happy even to assume his ailments. After the academy, Pope enrolled in the Ecole des Beaux-Arts in Paris and on graduation returned to New York and, fol-

continued on page 34

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An American Beaux Arts Master Receives His Due
continued from page 32







Pope became a master at incorporating a variety of architectural idioms in his work, which was widely admired for its elegant proportions. His classical design for what is now the West Building at the National Gallery of Art prompted Joseph Hudnut, dean of Harvard's Graduate School of Design from 1936 to 1953, to call him "the last of the Romans." ABOVE: The loggia and gabled windows of Pope's house for Moses Taylor in Portsmouth, Rhode Island, reflect a French influence.

TOP: At Bonniecrest, designed for Stuart Duncan in Newport between 1912 and 1914, Pope borrowed the half-timbered gables and irregular brickwork found at Compton Wynyates, a Tudor estate in England. ABOVE RIGHT: Massive lintels and bands of flat stones alternate with boulders in a barn at Francis P. Garvan's Adirondack retreat, Kamp Kill Kare, which was rebuilt by Pope in about 1915. In designing the 20,000-square-foot barn, Pope was inspired by the saltworks laid out by Claude Nicolas Ledoux in France in the 1770s.

lowing a brief apprenticeship under Bruce Price, opened his own solo office—a rare thing for a young architect to do. Pope had the proper social connections to do so; moreover, he was what Dr. Johnson called "clubbable," and in his clubs he soon gained a reputation as a convivial companion and able conversationalist—indispensable attributes of a successful "society" architect.

Rejoicing in an exceptional talent and an exceptionally well furnished mind, Pope became a virtuoso in the exploitation of a variety of architectural styles. As clients lined up before his office door, he responded eagerly to the challenges offered. If the clients were alike in being rich, they often radically unlike in their tastes. Had they commissioned a house reminiscent of the Norman countryside, did they prefer an Elizabethan manor house? A Petit Trianon? A Colonial Revival cottage? Whatever was desired, Pope's skilled pencil was able to realize it. In the case of Francis P. Garvan, owner of one of the largest great camps in the Adirondacks, Pope designed both a huge stone chapel and what is probably the largest stone barn ever built in America. Covering a ground area of 20,000 square feet and rising to a height of three or four stories, the barn is constructed of gigantic chunks of rough-hewn traprock quarried on the property. The barn was inspired by the saltworks Claude Nicolas Ledoux laid out in eastern France shortly before the outbreak of the French Revolution.

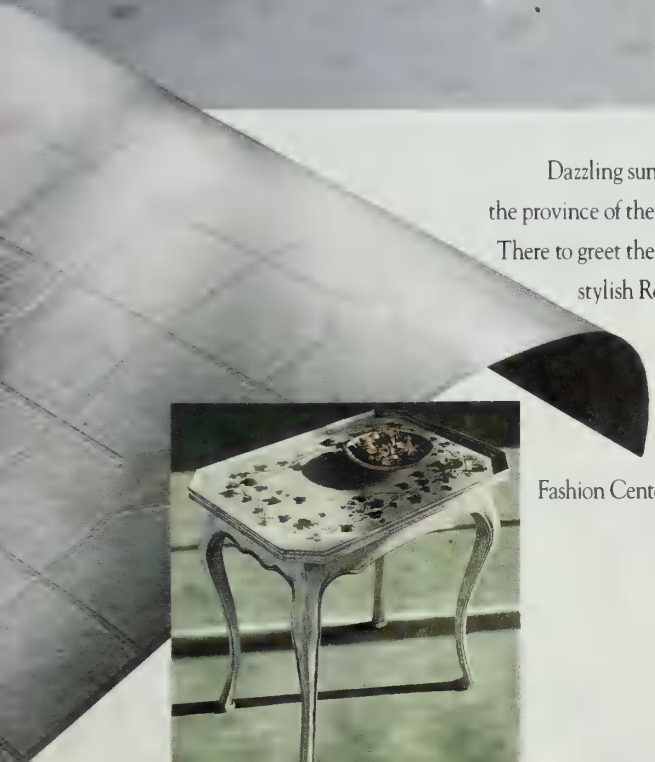
Pope's friend and biographer Royal Cortissoz said of him, "He couldn't tackle a problem without winning a medal," and throughout the course of his career, combining partygoing with hard work, he won innumerable commissions from members of a social set not itself well known for working hard (playing hard was another matter). Thanks to his Beaux-Arts training, which required of students that they perfect the plan of a structure before concerning themselves with its appearance, Pope provided houses for the rich that not only were handsome on the outside but functioned efficiently on the inside; large numbers of people could be entertained with ease in a sequence of ingeniously linked spaces, and large numbers

continued on page 36

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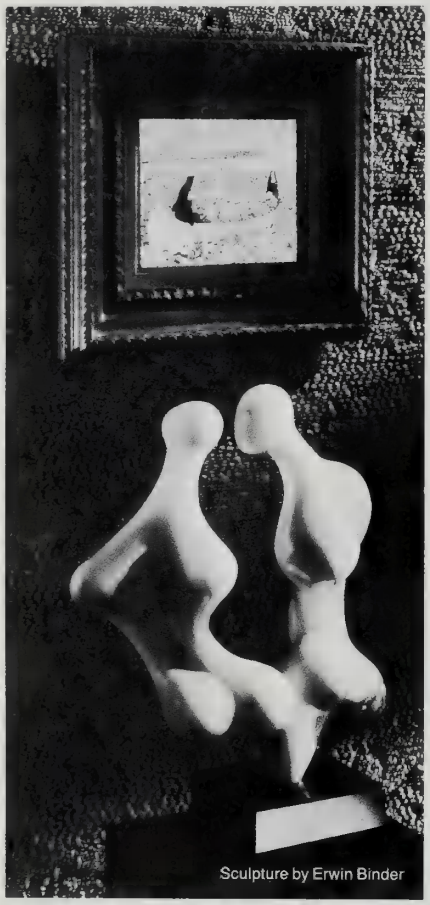
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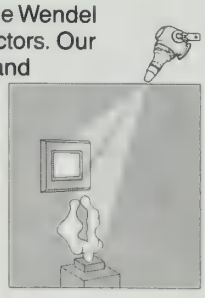


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An American Beaux Arts Master Receives His Due

continued from page 34

of servants could be accommodated as well, without the tiresome necessity of having them constantly underfoot. At Bonniecrest, the Tudor mansion he completed for Stuart Duncan in Newport in 1914 (portions of its exterior borrowed from the great English country house Compton Wynyates), the servants' wing was truly a wing, containing up to ten or twelve bedrooms and two or three baths, along with its own living room, dining room and kitchen. (In a Pope house, one's valet or personal maid was always close at hand and yet almost always invisible, waiting attentively on the far side of the wainscot.) In recent years, the Duncan house has been turned into condominiums, as has Pope's own grand Newport house, The Waves, built in 1927 and also in the Tudor style.

The most complex estate Pope ever designed was commissioned by Marshall Field III and built in Lloyd Neck, Long Island, in the mid-1920s, on a tract of nearly two thousand acres. Field had been brought up largely in England; he wanted an old-fashioned self-sufficient country seat, and that was what Pope took care to give him, with a vast red-brick Georgian house (modeled on Belton House, in Lincolnshire), a tennis house, stabling, a garage for twenty automobiles, and innumerable farm outbuildings, to say nothing of several private beaches on Long Island Sound—one for the master and his family and guests, another for the indoor help and still another for the outdoor help. The property was given by Field's widow to the New York State Department of Parks, Recreation and Historic Preservation, whose head, Orin Lehman, by coincidence grew up in a Pope house—one that the architect designed for Lehman's parents in Tarrytown, New York, looking out over the Hudson River at its widest point. Long since demolished, it was a half-timbered, studiously antiqued Tudor mansion, and it may be said to symbolize a difficulty that has always beset the establishment of country estates in America: how to keep them from seeming too grand for ordinary day-to-day family purposes. As Commissioner Lehman recalls the house from the perspective of his childhood, it was "unnecessarily big and therefore to me somewhat lonely, except when my father and mother were busy giving parties in it."

Well, but the point for Pope's clients—and for Pope himself—was that those great houses of his should resound with parties more or less continuously according to season, whether in Newport, Blue Mountain Lake, Saratoga, Southampton, Aiken or Palm Beach. Their welcoming front doors would be thrown open for a few weeks of sedulous merriment, then locked and shuttered, and in room after room (the rugs rolled up, the furnishings tucked into ghostly white muslin shrouds) would be heard only the footsteps of the caretaker making his dutiful, uninterrupted rounds. Fitzgerald wrote of Gatsby, "In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars." In Pope's houses there was always plenty of champagne, and despite their air of decorum one suspects that there were plenty of whisperings as well. □

As for Pope on McKim, he used to say that he owed him so great a debt that he would be happy even to assume his ailments.

An exhibition of the work of John Russell Pope opened in March at the National Gallery of Art and will continue to July 7.

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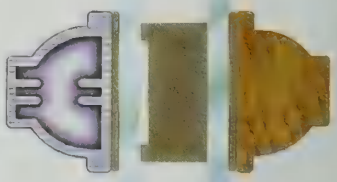
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Portrait Miniatures—Captivating Glimpses into History

By John A. Cuadrado

MANY OF THE MOST arresting images we have of Queen Elizabeth I survive in the tiny portrait miniatures she presented to favored subjects. Set in elaborate jeweled mounts, these small paintings show her weighed down by innumerable precious stones and enveloped by immense lace ruffs. Sir Francis Drake was so proud of his miniature of the queen that he wore it pinned to his belt. Later generations were not as respectful. Horace Walpole noted that these representations of a massively ornamented Elizabeth reminded him of "Indian idols, totally composed of hands and necklaces." On seeing an image of Elizabeth by the great sixteenth-century miniaturist Nicholas Hilliard, Princess Charlotte responded no more tactfully: "Christ, what a fright!"

Elizabethan taste in ornament and costume is better appreciated today, and a miniature of Queen Elizabeth I by Nicholas Hilliard is the fond but virtually unrealizable dream of almost every portrait miniature collector. Fortunately, an extraordinary variety of other treasures remain accessible to collectors in what is one of the least-known backwaters of the art market. Feverishly sought after during the late nineteenth and early twentieth centuries, portrait miniatures have since been forgotten in the United States by everyone except for a small band of cognoscenti. Yet the artistic and historical inheritance they offer is rich, and prices for many miniatures remain moderate. As widely respected New York dealer Edward Sheppard of Quorum Antiques notes, "Portrait miniatures are one of the best-kept secrets of the art market. In no other area can absolute masterpieces be acquired in the low tens of thousands of dollars, and can ordinary but still charming exam-



ABOVE: *The Hon. Mary Campbell*, Christian Friedrich Zincke, 1722. Enamel on copper; 2" x 1⅜". England's celebrated enamelist the Dresden-born Zincke dominated the field of portrait miniatures until around the mid-18th century and counted George II and other members of the royal family among his illustrious patrons. S. J. Phillips Ltd., London.



LEFT: *A Member of the Cromhuysen Family of Antwerp*, Flemish School, circa 1570. Enamel on copper; 2½" x 1½". A dignified portrayal, bearing the family arms on the reverse, is set into an elaborate gold-and-enamel frame engraved with Renaissance grotesques and foliage motifs. D. S. Lavender Antiques Ltd., London.

continued on page 42

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Portrait Miniatures—Captivating Glimpses into History
continued from page 40

ples be found in the mere hundreds."

Windows into history as well as into men's souls, the best portrait miniatures are vivid depictions of character. Precisely executed examinations of the human face, these miniatures offer an astonishing psychological acuity that allows us an intimacy with long-vanished human beings. The tension in the eyes of revolutionary war officers makes itself felt across the centuries in miniatures painted on the battlefield by Charles Willson Peale during lulls in the fighting. In miniatures depicting the English Puritan leader Oliver Cromwell, his austere force of personality continues to exert itself amid the "ruffness," "pimples" and "warts" that he insisted his miniaturist reproduce with absolute honesty. Mementos designed to be carried or worn, miniatures symbolized bonds of loyalty, friendship or affection. In Cromwell's case they were tokens of esteem given to supporters or presented to foreign heads of state as diplomatic gifts. For Washington's officers in the Revolution they served more personal ends. They were remembrances made to be cherished by worried spouses far away from the fields of battle.



LEFT: *Portrait of a Young Man*, Nathaniel Rogers, 1815. Watercolor on ivory; 3" x 1⅝". Rogers, whose clients were among the leading families of the New York area, portrays with great sensitivity a gentleman attired in refined apparel typical of the Federal period. Quorum Antiques, New York.

BELOW: *Capability Brown*, William Hopkins Craft, 1789. Enamel on copper; 6¾" x 5½". A miniature of the master landscape designer—named for his often-quoted remark "I can see great capabilities"—is after a famous portrait by Nathaniel Dance. Maurice Asprey Limited, London.



P. J. GATES

The art of the miniature originated during the early decades of the sixteenth century as an outgrowth of the European traditions of the portrait medallion and the illuminated manuscript. As the development of printing and woodcut illustration made the production of meticulously illuminated manuscripts unnecessary, illuminators sought other outlets for their talents. The Renaissance had redefined the domain of the artist to include the secular, and some illuminators shifted from religious themes to the production of small portable likenesses, pictorial versions of the cast-metal portrait medallions then in fashion. These early miniatures were secreted in turned wooden or ivory boxes and were called "limnings" or "paintings in little." Though miniatures were produced in the 1520s by Jean Clouet in France, the art took

BELOW: *Reclining Nude*, Jean-Baptiste Isabey, circa 1810. Watercolor on ivory; 3½" x 5". The 18th-century innovation of applying watercolor to ivory rather than to vellum enabled miniaturists to more accurately reproduce the luminous qualities of skin tones and fabrics. Isabey's evocative portrait is enclosed in a silk-and-leather case. Alexander Gallery, New York.



continued on page 46



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Portrait Miniatures—Captivating Glimpses into History
continued from page 42

hold more vigorously at the court of Henry VIII in England. Lucas Hornebolte and Hans Holbein produced exquisite miniatures of Henry's wives, children and courtiers, and were the first in an almost unbroken succession of British miniaturists whose work would span more than three centuries.

Portrait miniatures were first painted on disks of vellum or parchment mounted on old playing cards for support. Artists used fine sable brushes only two or three hairs thick to apply a jewel-like palette of opaque and transparent watercolors, formed of gum arabic mixed with substances like powdered gold, malachite, lapis lazuli and cinnabar. Masters such as Nicholas Hilliard, Isaac Oliver, John Hoskins and Samuel Cooper brought the watercolor-on-vellum technique to perfection while chronicling the major British personalities of the sixteenth and seventeenth centuries. Although portrait miniatures in oil on copper and on enamel became popular on the Continent during the seventeenth century, the introduction of ivory during the eighteenth was perhaps more significant in the development of the art.

Ivory's luminosity gave it great allure as a painting surface. It lent warmth to skin tones, imparted a natural sheen to hair and enabled miniaturists to better capture the lustrous silks and velvets worn by their fashionable clients. Yet ivory's slippery and unabsorbent nature presented miniaturists with formidable technical challenges. Splotching, smudging and other errors could be catastrophic, since attempts to rework mistakes often dissolved underlying or surrounding layers of paint. By the latter half of the century, miniaturists like John Smart, Ozias Humphry, Richard Cosway and George Engleheart evolved exacting hatching and stippling techniques that helped overcome many of these difficulties. They worked under magnifying lenses with painful deliberateness, and took as much time to produce a three-inch oval miniature as they might to paint a full-size portrait. In the process, they created works of ex-



SARAH WELLS

ABOVE: *Lieutenant William Hall*, John Singleton Copley, 1761. Oil on copper; 3¼" x 2½". A portrait of a proud lieutenant in the 45th Regiment of the British military evidences the forceful realism that established Copley as the leading American portraitist of his generation. He began painting miniatures in about 1758. Alexander Gallery, New York.



RIGHT: *Portrait of an Artist*, French School, circa 1800. Watercolor on ivory; 3⅝" x 3¾". Depicted with the tools of his trade, a French portrait miniaturist [illegible] a painting of himself at work, with a portrait miniature of a lady in progress. Eaton D. [illegible] Knightsbridge, Inc., New York.

continued on page 50



The music was hot. The attitude was cool. And the Martinis were very dry.

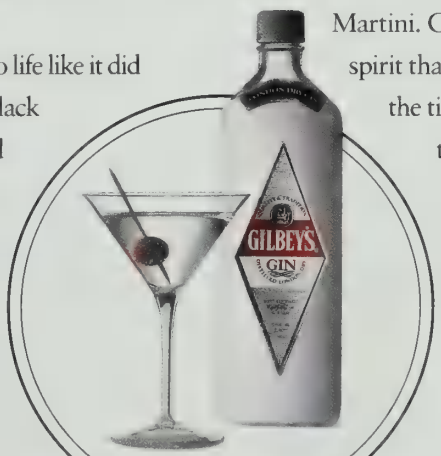
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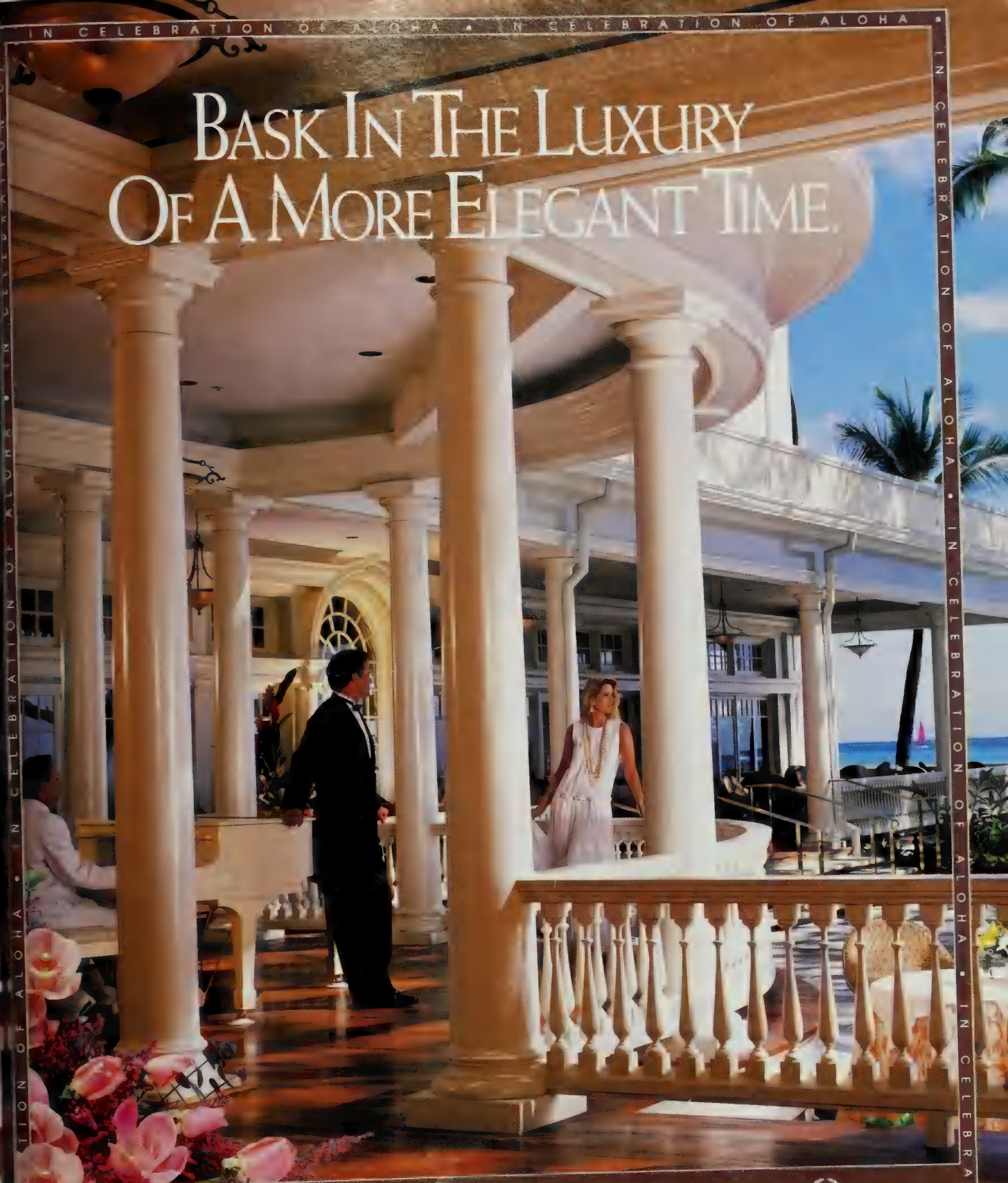
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Portrait Miniatures—Captivating Glimpses into History
continued from page 46

traordinary delicacy and translucence that initiated the so-called Golden Age of British miniature painting. Their style had a strong impact on the American School until about 1810 or 1820, when portrait miniaturists on both sides of the Atlantic turned to a darker, more opaque palette in an attempt to imitate oil painting. The luminescent qualities of ivory were forgotten, and eventually, the introduction of the photographic image caused the demise of the tradition after the mid-century mark.

The market for portrait miniatures is almost entirely centered in Britain and on the Continent. In London, dealers like D. S. Lavender, Maurice Asprey, Limner Antiques, S. J. Phillips and Lionel Stewart maintain significant stocks, and the auction market is active. But Haydn Williams of Sotheby's London notes that miniatures remain largely the domain of hard-core specialist collectors. He remarks that miniatures by name British artists are available in the salesrooms from about $800. Examples by better-known miniaturists begin at about the $1,000 level, with top works by major artists generally selling for over $10,000. The intensely psychological portraits produced by seventeenth-century master Samuel Cooper have sold for up to $55,000 at auction, and examples by Nicholas Hilliard have garnered as much as $125,000. Such prices are exceptional, and Christie's London expert Claudia Hill points out that with inflation taken into account, prices for many British miniaturists are lower today than they were when the J. P. Morgan collection was dispersed in 1935. This is not as true of the market for Continental miniatures. Prices have quickened in the last decade, and though many examples by name artists are still available for between $1,500 and $ a good number have penetrated the higher ranges.

The European interest in portrait miniatures is hardly surprising. Quite apart from their role as keepsakes, miniatures have been collected in Europe for centuries, at least since the time of Charles I. For David Lavender, London's premier dealer in miniatures, the rationale that has sustained this interest is clear. "Portrait miniatures allow us to own pieces of history. A statesman, general, literary figure or noble personage one has only read about is suddenly present in the palm of one's hand." Indeed, Lavender stocks portrait miniatures of enough English baronets, Russian counts and French duchesses to fill both *Debrett's Peerage* and the *Almanach de Gotha*. Particularly noteworthy are a miniature of Louis XVI—by tradition sketched in the queen's apartments at Versailles—priced at $13,500, and a miniature of William and Mary enameled with the royal cipher on the reverse. Priced at $6,000, the latter was possibly a presentation gift, awarded by the king and queen for exemplary service to the crown. In New York, Earle D. Vandekar of Knightsbridge has miniatures of Kaiser Wilhelm, Admiral Lord Nelson, Charles II, George IV and Joseph II of Austria priced at between $1,000 and $5,000. For those with antimonarchist sentiments, Quorum Antiques offers a French revolutionary officer in a tricorn hat with its characteristic blue, white and red cockade for $1,600, and David Lavender offers a rare French portrait of a female revolutionary for $13,500.

"Miniatures are one of the best-kept secrets of the art market."

At the same time that they relish the link to the past provided by portrait miniatures, collectors emphasize that miniatures are not just historical curiosities, and bridle at the notion that their small size somehow renders them insignificant as works of art. For Dale Johnson of the Metropolitan Museum of Art, they are significant indeed. "The best miniatures are on a par with the finest full-size portraits. John Singleton Copley's self-portrait in miniature, for example, ranks with his most important paintings." Christopher Hartop of Christie's New York emphatically concurs: "Forget the size. Look at miniatures as fine art and judge accordingly—a great painting is just that, big or small."

Yet, in an age when quality in art is often equated with dollar value, the low valuations assigned miniatures relative to full-size works may have led many collectors to overlook them. As Edward Sheppard notes, "For big-money American collectors, miniatures are just too inexpensive. Many of the people who can pay one million dollars for a painting think a fifteen-hundred-dollar—or a fifteen-thousand-dollar—miniature is simply not worthy of their attention." Whatever the reason, the lack of interest in portrait miniatures in this country is astonishing given the wide-ranging nature of the art boom over the last two decades. Neither Sotheby's nor Christie's has been able to justify a full-time expert in New York, and neither has offered a specialized sale of miniatures in the United States for years. In New York, miniatures are placed in Silver, Americana and Objects of Vertu sales, or are tossed into quick-turnover sales at Christie's East or Sotheby's Arcade. Moreover, although any number of American dealers carry an occasional miniature, only a few specialize in them.

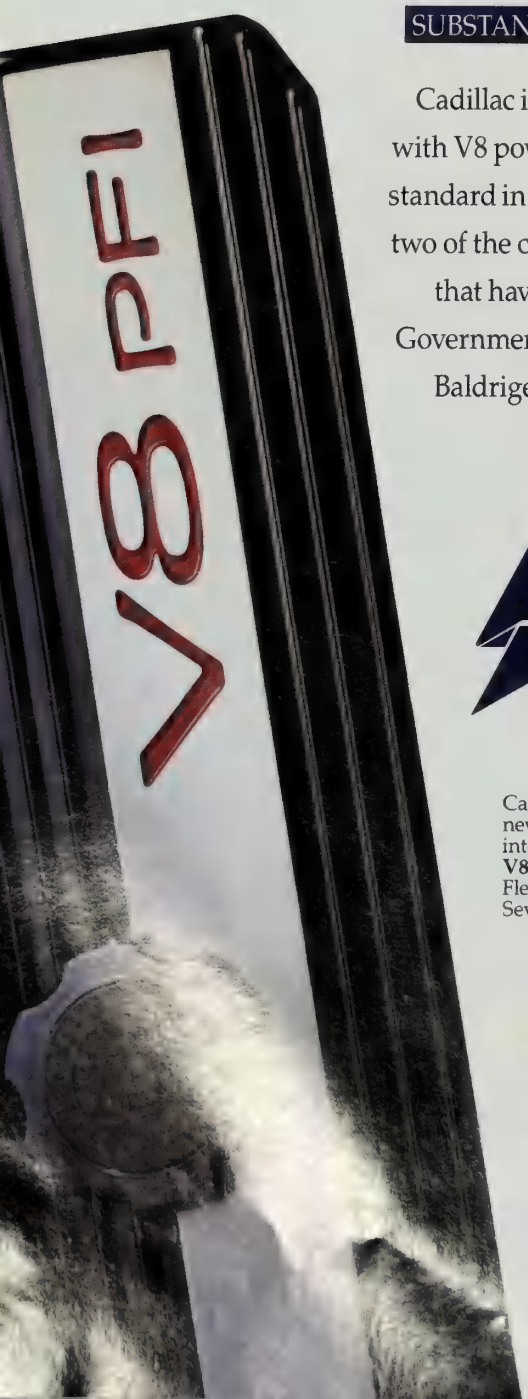
This situation seems ready to change, especially in the area of American miniatures. Broad-based attention first focused on American miniatures late in 1988, when the sale of a miniature of George Washington by John Ramage brought $620,000 at Christie's in London. Much higher than the record for a European miniature, this price is far above any previously realized for an American

continued on page 54


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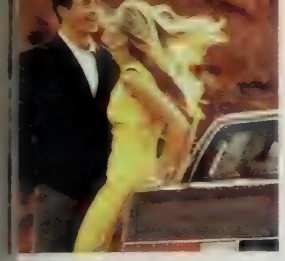
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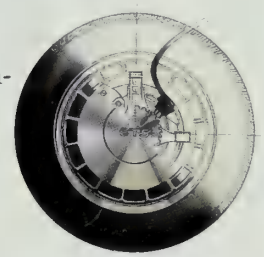
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Portrait Miniatures—Captivating Glimpses into History
continued from page 50

miniature. Universally considered to be an aberration, what one dealer describes as a "battle of egos for the ultimate American sitter," the sale nonetheless made people take notice. Elle Shushan of Earle D. Vandekar notes, "For a while, every old lady in the neighborhood tottered in with a two-hundred-and-fifty-dollar miniature in hand and said, 'I want three hundred thousand dollars for it.'" Even more significant has been the impact of the Metropolitan show "Tokens of Affection: The Portrait Miniature in America," which runs from March 29 through June 16 at the National Museum of American Art. Cocurated by Dale Johnson and by Robin Bolton-Smith of the National Museum, it is the first comprehensive exhibition of American miniature painting since 1927, and it has quietly galvanized the field.

Johnson calls portrait miniatures "the most neglected area in American art." Little has been published on American miniatures since the 1920s, and no complete dictionary of American miniaturists exists. Particularly significant therefore is the catalogue of the Manney Collection, published in association with the exhibition, which documents work by virtually every major American miniaturist. Both the catalogue and the exhibition have stimulated several key discoveries and reattributions. Equally important, the show has provided a point of orientation for the market, an official seal of approval for American portrait miniatures, which is leading many Americana collectors to look at them for the first time.

They have been quite pleasantly surprised by what they have found. Produced essentially during the hundred-year period between 1750 and 1850, these miniatures exhibit a frank, realistic spirit distinctive from that of their more idealized European cousins. Paul Vandekar has recently begun to specialize in miniatures, and he is elated by the freshness and quality of American material and by the accessibility of prices. He is offering a miniature of John Dickinson, one of the signers of the United States Constitution, for $2,500, a portrait of Daniel Webster for $3,000 and a miniature attributed to Charles Willson Peale for $7,500. Edward Sheppard warns that today's low prices may be fleeting. "This is an undervalued market without a lot of supply. The entry of even a handful of serious collectors will radically change the price structure." For the moment, Sheppard remarks that major American names like John Wood Dodge, Nathaniel Rogers, Thomas Seir Cummings and John Wesley Jarvis are available for between $1,000 and $3,500. The lower end of the market—anonymous miniatures priced at between $250 and $500—is less likely to appreciate as vigorously, and yet, according to Sheppard, these examples should not be ruled out. "A three-hundred-dollar miniature can speak to you. The subject may be wonderfully ugly, incredibly good-looking or imbued with a personality that catches your eye."

It is ultimately this, the "rapport" between sitter and collector, that is decisive in the purchase of a portrait miniature. The acquisition of a miniature is thus one of the most subjective of all fine-arts purchases; however, traditional criteria also apply. The quality of execution, the celebrity of the artist or sitter, or the presence of an interesting provenance can dramatically increase the value of a miniature. Condition is an especially important consideration. A miniature that has been overexposed to light can lose its edge and freshness and consequently much of its appeal. An otherwise highly desirable miniature by Nicholas Hilliard of an Elizabethan duchess in full court regalia recently went unsold at auction because fading had eliminated much of the definition in the noblewoman's face. Collectors should also be wary of damage caused by water or mold and of cracks and buckling in miniatures painted on ivory.

The "rapport" between sitter and collector is decisive in the purchase of a miniature.

Carol Aiken, a top conservator based in Baltimore, emphasizes that while damage can sometimes be remedied, proper care is essential. Miniatures should be kept out of strong light and sheltered in a cabinet or under a thick cloth or drapery when not on display. Severe temperature or humidity changes should be avoided, especially for miniatures painted on ivory, because of its tendency to split as it expands and contracts. Aiken recoils in pain at the memory of a collection that had been brought out of a cold storage room for her examination. She literally could hear the ivory crack as it adjusted too rapidly to the temperature of the room. Although miniatures were made to be worn, Aiken discourages the practice, pointing out that both indoor/outdoor temperature differentials and perspiration can cause damage. Aiken explains that because of ivory's unabsorbent nature, a portrait miniature painted on ivory can be almost as soluble today as it was when painted one hundred and fifty years ago. "Few people realize that sweaty hands, thumbprints, or water leakage during the cleaning of a miniature's case can cause the portrait to dissolve before their eyes."

In 1600, Nicholas Hilliard wrote that the task of the miniaturist was to "catch those lovely graces, witty, smilings, and those stolen glances which suddenly like lightning pass." By preserving these most transient manifestations of the human spirit, Hilliard and his successors have granted us an intimacy with the intangible. They have bridged past and present, allowing us to touch long-distant forebears to better know our history and ourselves. □



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A WRITER'S GARDEN

Remembering Iris Origo in Tuscany

By William Weaver

THE VAL D'ORCIA is tucked away in a lonely corner of southern Tuscany, between Siena and Chiusi. Nobody has described it better than the late Iris Origo, who first visited the valley in October 1923 with her future husband, Antonio. At twenty-two, Iris—who would become a respected and delightful writer—had rather taken luxury for granted (her mother, Lady Sybil Cutting, daughter of an Anglo-Irish lord and widow of an American scion, had long lived in the Villa Medici in Fiesole). But Iris shared Antonio's deep-seated interest in the land, and she supported his desire to own and develop, with modern methods, an agricultural property.

Looking for an estate to buy, they drove to the top of a windswept hill; there they found a challenging, almost secret world at their feet. "It is a wide valley, but in those days it offered no green welcome, no promise of fertile fields," she wrote in her autobiography, *Images and Shadows*. "The shapeless rambling river-bed held only a trickle of water, across which some mules were picking their way through a desert of stones. Long ridges of low, bare clay hills—the *crete senesi*—ran down towards the valley, dividing the landscape into a number of steep, dried-up little water-sheds. Treeless and shrubless but for some tufts of broom, these corrugated ridges formed a lunar landscape, pale and inhuman; on that autumn evening it had the bleakness of the desert, and its fascination."

In 1923, when Anglo-American writer Iris Origo and her husband, Antonio, first saw La Foce, a property in southern Tuscany, it occupied a "lonely, uncompromising landscape." In their lifetimes they transformed it into a prospering farm, today owned by their daughters.

The view is far different from that of the early days.



PHOTOGRAPHY: ROBERT EMMETT BRIGHT

RIGHT: Wisteria and roses climb over a pergola in the upper garden. La Foce, which is set on a hillside, once spanned some 3,500 acres. BELOW: British architect Cecil Pinsent, a family friend, laid out the formal garden beside the house.



La Foce, as the approximately thirty-five-hundred-acre property was called, was not a good buy. The farmhouses were in bad shape, the land was tired, there were virtually no roads; getting the estate in shape would take time and money and patience. Everybody advised Iris and Antonio against the move, but within days of seeing La Foce they bought it. In March they were married, and after their honeymoon they went there to live. And they went on living there, with occasional absences, for the rest of their lives. Antonio saw the near-barren land become fertile, and Iris began producing her thoughtful biographies, largely of Tuscans or of foreigners who had lived in Italy, such as Shelley and Byron. Even the Second World War managed to dislodge them only for ten terrible days in June 1944. Though the property has passed to the Origo daughters, the achievements of Marchese

continued on page 62

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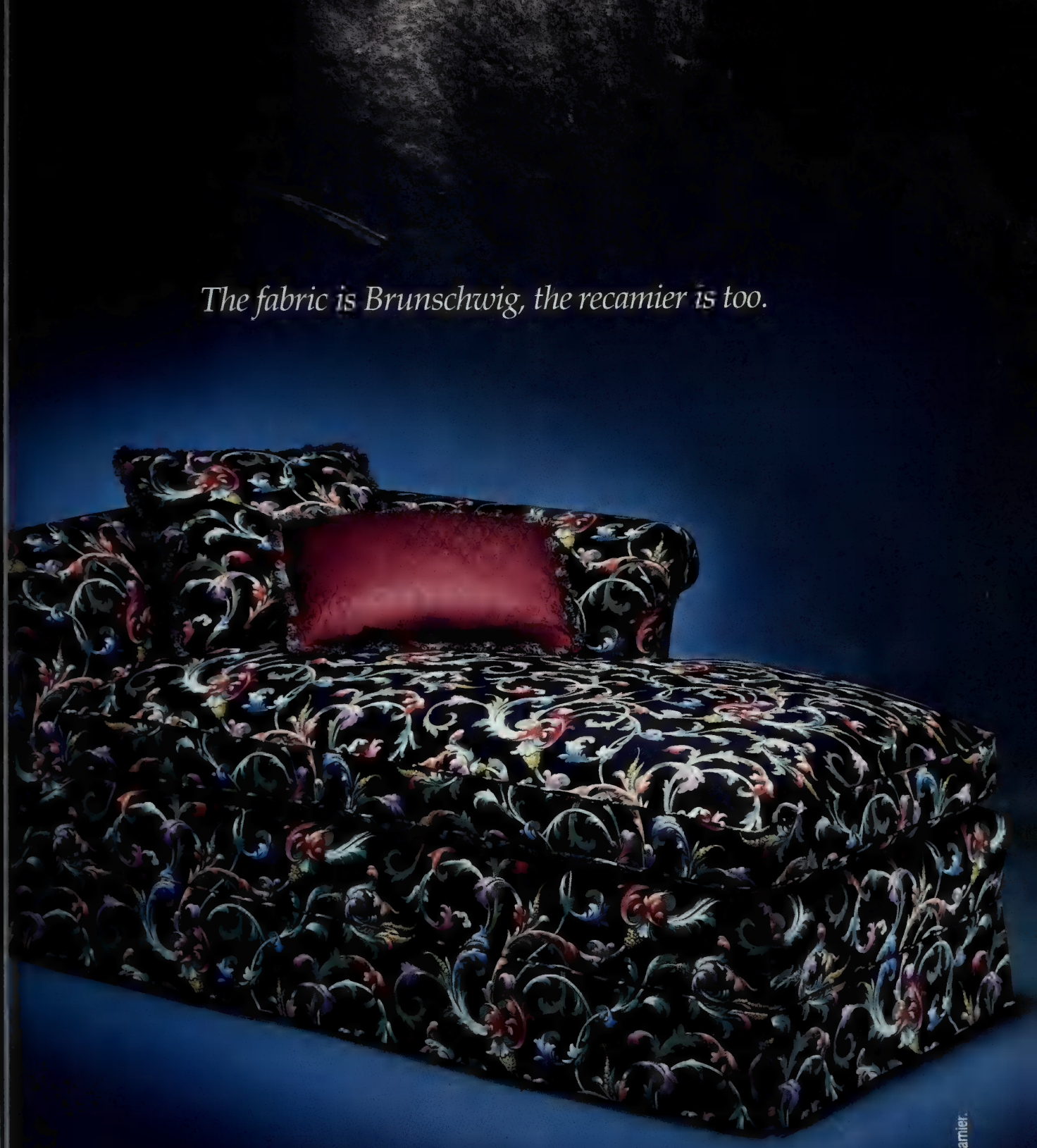
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Remembering Iris Origo in Tuscany
continued from page 58

Antonio and Marchesa Iris continue.

Antonio, finally able to put into practice his ideas about agriculture, saw to the building of roads, to reforestation and irrigation and to making the farm habitable and productive. Meanwhile, Iris supervised the transformation of what may have been a sixteenth-century posthouse into a large and comfortable villa. For the garden she called on an old family friend for help, architect Cecil Pinsent, who had laid out the gardens of I Tatti for Bernard Berenson. La Foce





COURTESY BENEDETTA ORIGO CREA

ABOVE: While Antonio reclaimed the barren land, Iris (left) oversaw the restoration of what was a 16th-century villa and the planting of the garden. "To turn this bare clay into wheat-fields . . . to restore the greenness of these mutilated woods—that, we were sure, was the life that we wanted," she wrote in *Images and Shadows*, her autobiography.

was a greater challenge. Tons of earth had to be moved (by hand, in those pre-bulldozer days), parterres created, boxwood brought in. Slowly, ingeniously, the garden took shape.

While Pinsent was responsible for its design, Iris Origo oversaw the addition of the herbaceous borders, a wisteria-shaded pergola, climbing plants and beds of roses. The garden





ABOVE: Iris Origo learned that roses and lavender flourished in the clay soil of the region, and planted both in the upper garden. "The dry hillside is where lavender thrives," she wrote, "a blue sea in June."

LEFT: A wall of cypresses encloses the lower garden, which Cecil Pinsent also designed. In the distance, beyond the wheat-covered slopes across the valley, looms Monte Amiata, an extinct volcano.

continued on page 66



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Remembering Iris Origo in Tuscany
continued from page 62

developed in stages: First the formal Italian parterre was created to one side of the house. Then the more formal hemicycle was laid out below with magnolias and a wall of pruned cypresses, high enough to give an enclosed feeling, and yet not so high as to shut off the view of the valley, the hills and—beyond them—the ever-looming presence of the great extinct volcano Monte Amiata.

Amiata is still there, but the view today is far different from that of the Origos' early days. The slopes are now green or gold with wheat, and the stream flows in the valley to a vital lake. Only in the distance, to the north, are there still some *crete*, whose eroded sides reveal the hard gray soil in gaping clefts.

There is much more to the garden than its formal areas: Above it rises a hill, an inviting blend of untamed nature and discreet human revision. Part of the woods has been carefully thinned, and the flower beds bloom with forsythia, lavender and flowering judas. The indigenous broom still flourishes, its bright yellow clumps filling the air with a heady scent during the summer months.

Benedetta Origo Crea, who is married to an Italian publisher, inherited responsibility for the garden from her mother; she remembers it first in wartime. Escaped English prisoners would hide in the thickest part of the woods, and Iris Origo would secretly bring them food and consolation, taking little Benedetta with her partly as camouflage. "So it would seem like an evening stroll," Benedetta recalls. And she remembers reciting in English, at her mother's insistence, "Humpty Dumpty" to entertain a homesick soldier.

Fascism, too, hid in the woods and was fed by the Origos, until in June the Germans ordered everyone in the villa on half an hour's notice—not only the Origo family but the group of children who had been sent from northern cities to escape the bombing, which in some cases had orphaned them. In her diary of the time, published in 1947 as *War in Val d'Orcia*, Iris Origo recorded the experience with simple and shattering immediacy. Benedetta remembers walking out of the garden clinging to her mother's hand, her father with Donata, the baby daughter, on his shoulders. They walked, passing corpses, as shells burst below them and planes buzzed overhead; then they reached the town of Montepulciano and the relative safety of a friend's house.

A little over a week later, on July first, they were home again; the Allies had arrived, and it was safe to move back. Iris's diary describes the damage: "The garden . . . has also got several shell-holes and trenches for machine-guns, they have stripped the pots off the lemons and azaleas, leaving the plants to die." A few days later, the diary reads: "But now, at once, we must begin again." Antonio began harvesting that same day, for even the invasions had not totally arrested the rural cycle.

Slowly the garden was restored. It again became a favorite playground for children, who first learned to swim in the fountain there. On special occasions, children's parties were painstakingly organized, with elaborate obstacle courses and treasure hunts. The partygoers included the two Origo girls as well as the many wartime evacuee children; after the war, there were also the inhabitants of the Asilo, the home established by Iris where orphans and ill children were housed and educated until they were adopted or found jobs.

On fine days until the end of her life, Iris would write under an arbor.

On fine warm days until the end of her life, Iris Origo would write under an arbor in the Italian garden, and when she had finished, the children would come to her to be told stories. The family often dined on the belvedere above the magnolias, with the sunset view of Amiata and the fecund fields. Because the kitchen was located on the far side of the house, the servants had to carry the dishes along a roundabout path. A direct passage from the kitchen to the garden has since been added, to make eating outside feasible with the reduced staff. "In the past there was really no communication between house and garden," Benedetta notes. "You were either indoors or outdoors, and it was a journey to get there either way."

Her other recent innovation is an automatic watering system. In her parents' day there were four full-time gardeners; now there are two. The reduction in staff has also prompted changes in the garden itself. "We are moving away from annuals and from herbaceous plants," explains Benedetta. "In the old days, the flowers were changed at least three times in the season, which of course meant the flowers were grown from seed in the greenhouses and laboriously brought to the Italian garden when they were ready to bloom, then taken away again when past their prime."

Iris Origo used to say that she had never really been interested in gardens until she had one of her own. Benedetta has had the same experience. "Before, there was always Mother to look after things," she says. "But when you have a garden of your own, you start taking an interest. We never felt it was ours; now, before changing anything, I ponder for years, always with doubts, and great care."

Benedetta's son, Antonio Lysy, is a gifted cellist and a professor of music in Montreal. For the past two years he and a group of talented musicians have been responsible for a little festival in the area, with La Foce as the focal point. For some weeks during the summer, as the artists gather to rehearse and perform, the garden echoes with the sounds of Beethoven and Mozart and Schubert—mingled, at times, with the laughter of Iris Origo's great-grandchildren. □



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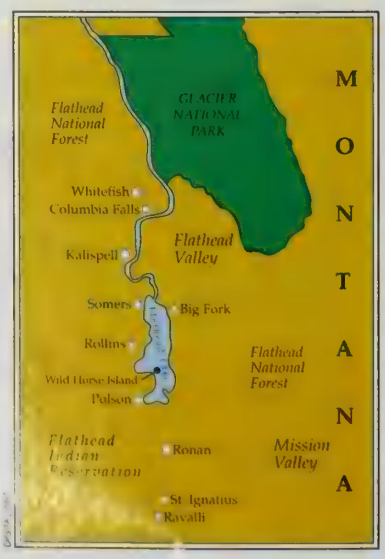
COVER: A stable in St. Ignatius on Montana's Flathead Indian Reservation. The town is among the out-of-the-way places where Los Angeles interior designer Mimi London's favorite sources for western art and objects can be found. Photography by Jim McHugh. See page 78.

72 THE EMIL NOLDE HOUSE IN GERMANY
By Dale Harris

78 SHOPPING IN THE WILDS OF MONTANA
Mimi London's Sources for Rustic American Arts
Text by Irene Borger/Photography by Jim McHugh

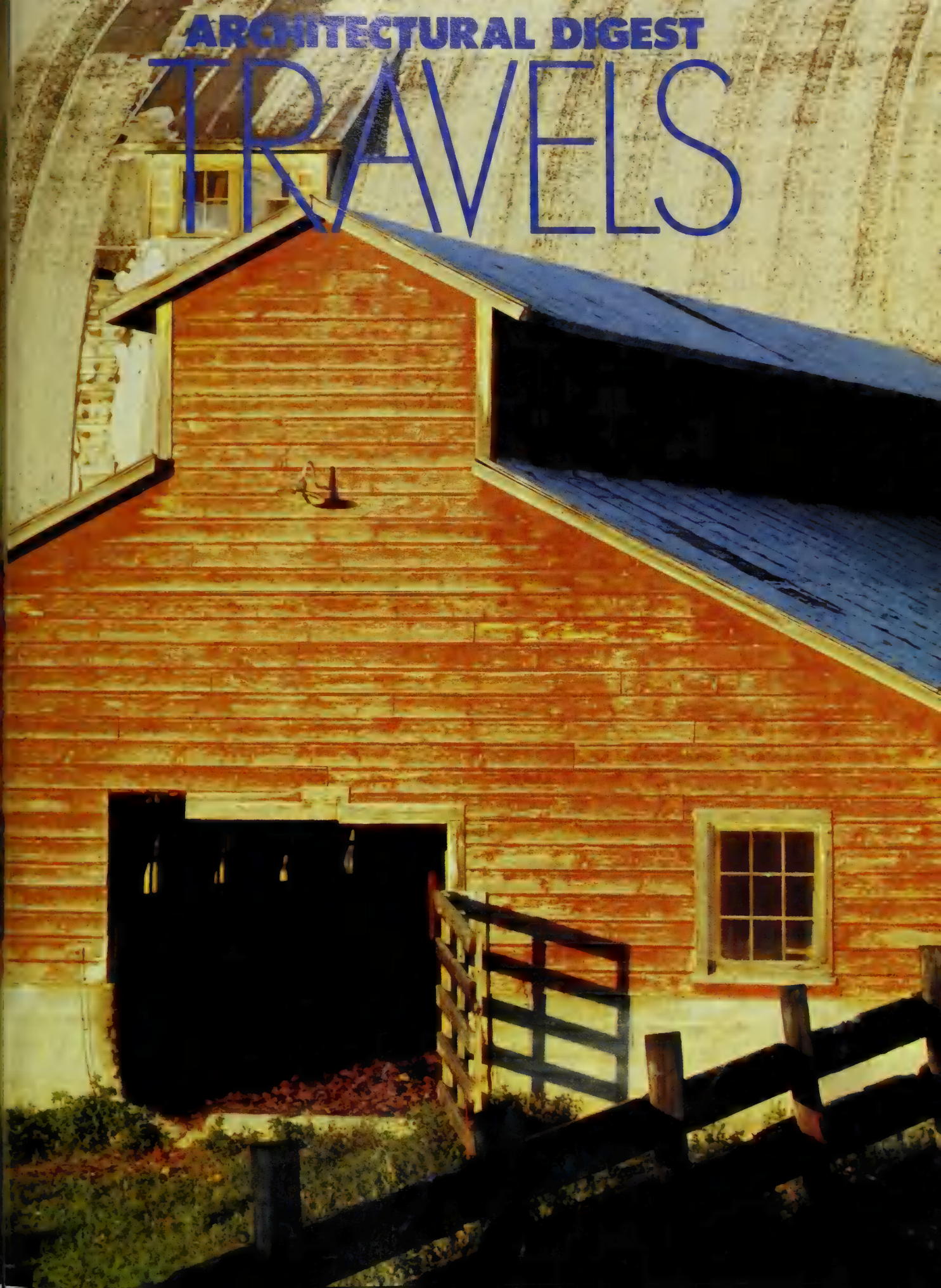
92 INSIDE THE AIX FESTIVAL
A Summer Celebration of Classical Music in Provence
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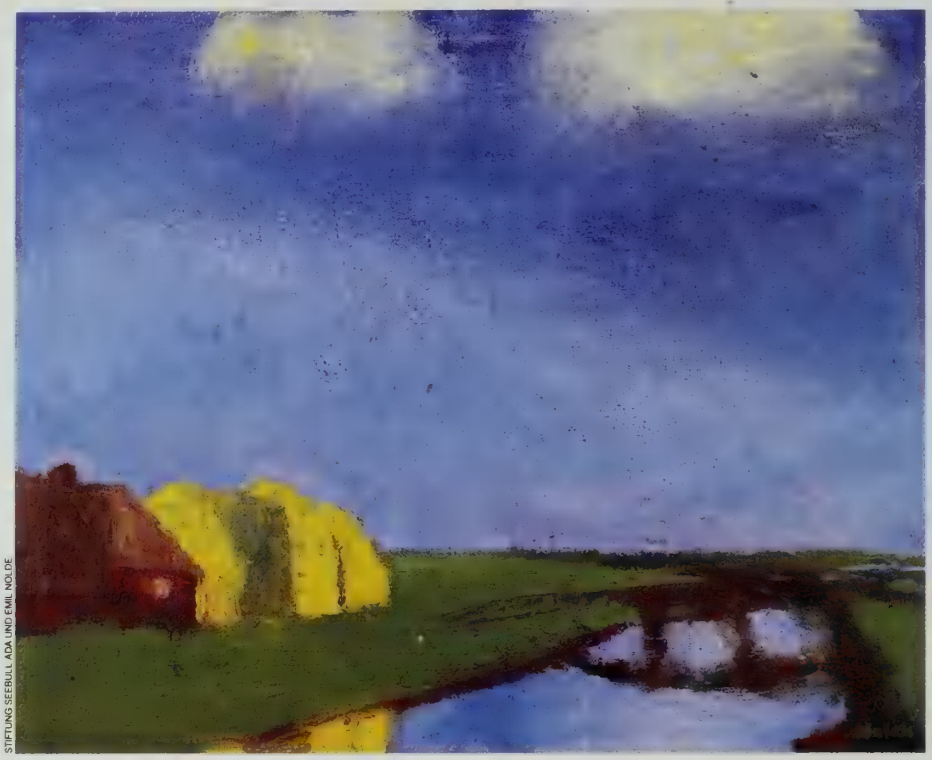
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THE EMIL NOLDE HOUSE IN GERMANY

BY DALE HARRIS



STIFTUNG SEEBÜLL ADA UND EMIL NOLDE

The artist felt a mystical attachment to this powerful environment.

In 1902, after a great deal of inner turmoil, Emil Hansen finally felt confident enough to devote his life to art. He was thirty-five years old. Born of peasant stock in the village of Nolde in the northern German province of Schleswig, Hansen had moved to the city as a lad of seventeen to avoid becoming a farm laborer. Now, on the threshold of a new life, he was ready to acknowledge that the landscape on which he had turned his back nearly twenty years earlier had played a decisive role in shaping his sensibility. He decided he would henceforth be known not as Hansen but as Nolde, the name of his native village.

At the time of the artist's birth, Nolde was the merest hamlet, a community of five farms with a total population of sixty-eight. In all essentials, it remains unchanged today: Though there are more houses, better roads and undeniable signs of post-World War II prosperity—such as television—Nolde endures as a quiet tableau of serenity set in largely unspoiled, gentle, flat

The landscape of Seebüll inspired some of the most striking works by Expressionist painter Emil Nolde (1867–1956). His residence—which he designed—is currently maintained by the Ada and Emil Nolde Foundation. ABOVE: Frisian Farm on a Canal, *1935.*



STIFTUNG SEEBÜLL ADA UND EMIL NOLDE

stretch of marshland that, though lacking all semblance of the picturesque, exerts a powerful emotional pull on those who linger even for a short time under its spacious skies.

To visit the Ada and Emil Nolde Foundation at Seebüll, a stone's throw from the village of Nolde, is to encounter the fundamentals of the artist's temperament. The building, where Nolde lived from 1927 until his death in 1956, stands on rising land and thus commands with perfect naturalness the surrounding terrain. Designed by the painter himself in a forceful but fastidious style—the bricks are glazed blue violet with dark pointing and the roofs are sheet copper—it leaves visitors in no doubt about either the strength or the refinement of his personality. In the

"Nature, if the artist guides it, can be a wonderful help," said Nolde in 1944. LEFT: Nolde walking in his garden at Seebüll in 1955. Moved by the richness of the environment, which he enhanced by planting his own flower garden, Nolde painted countless oils and watercolors of his surroundings.

continued on page 74

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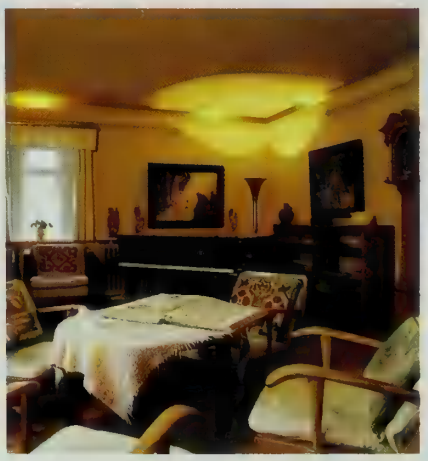
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PHOTOGRAPHY: LARS HANSSON

ABOVE: Today Nolde's paintings are displayed in the room that he designed for himself as a studio. During the period when the Nazis prohibited Nolde from painting, the artist secretly turned to small-scale watercolors, which he could conceal on short notice.





ABOVE LEFT: Set amid dahlias and sunflowers, the house displays the architectural influence of the Bauhaus movement, despite the Expressionist spirit of Nolde's paintings. The painter began building the house in 1927.

ABOVE: The living room features Nolde's original furniture. The artist conceived the patterns on the needlepoint cushions, which his wife, Ada, made. ABOVE RIGHT: The thatched roof of the garden house appears through the garden, which seen from above forms the letters A *and* E, *for Ada and Emil.*



garden, Nolde and his wife, Ada, are buried in a bunker that was built as a kind of air-raid shelter in World War II but seems to hark back to the burial mounds of prehistoric times.

Nearby, behind fences, hedges and walls that protect the garden from the battering North Sea wind, banks of flowers, lovingly tended now as in the past, bloom from spring to early fall. In the intense hues of flaming poppies, golden sunflowers and deep blue lupines are the sources of Nolde's saturated colors. Inside the house, a series of changing exhibitions make abundantly clear the connection between the life outside and its transmutation into the germane work of art.

The boy Emil felt a mystical attachment to this austere and powerful environment, marked by bleak winters and intoxicating springs. A solitary lad, confused by a scarcely controllable violence that seems to have originated in the frustration of his artistic impulses, he found emotional consummation in the landscape around him. One day he flung himself down on the ground, imagining, as he recalls in his memoirs, that "the whole great round wonderful earth was my beloved." For the rest of his days, his imagination was to be sustained by the insight he gained as a child roaming the fields of Schleswig.

For Nolde, the key to fulfillment,

continued on page 76



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continued from page 74

whether in art or life, was feeling. Intellectuality he held in contempt. During his nearly eighty-nine years, he only managed to complete the reading of a single book, a novel of no great distinction. Art, he believed, was the distillation of those powerful, even savage forces that sustain our psychic lives and that can be glimpsed most clearly in nature. Inspired by the example of painters who, like van Gogh and Edvard Munch, sought to portray the world in terms of its inner meaning rather than its surface appearance, Nolde tried to infuse his work with the primal energy of the landscape in which he had grown up.

It was in color that he found the key to primordial expression. *Harvest Day*, his first truly individual canvas, seems to have come into being almost instinctively. Shortly after completing it in 1904, he wrote to a friend, "It was as if I was drunk when I painted this picture. It surprised me—I was astonished by the effect it made, its sense of movement and brightness." In his depiction of farm workers raking in the new-mown grain under the glare of the late-summer sun, Nolde's intense colors and insistent brushwork create a pictorial experience separate from the nominal topic. The real subject of *Harvest Day* is a cosmic vitality that lies beyond civilization and its social forms.

Briefly a member of the avant-garde Dresden group Die Brücke, and of the Berlin Secession, Nolde was too independent to belong to any particular artistic school for long. He was also too aesthetically impolite. In 1910 the Secession rejected his *Pentecost*, seeing only the wild, nonrealistic color, the brutal forms and the ferocious brushwork, without understanding how these combined to create a profoundly religious statement. In 1913, seeking primitivistic truth, he joined an expedition to New Guinea organized by the German Colonial Ministry, journeying by way of Moscow, Siberia, Manchuria, Korea, Japan, China and the Palau Islands, he found in these societies what he called "the primal unity of being," a source of the instinctual strength that Europe in its refinement had lost.

For the rest of his career he was to draw upon the works he had painted during that trip. Not immediately, though. While the Noldes were returning to Germany in 1914, World War I broke out. When they arrived at the Suez Canal, the British authorities impounded the artist's pictures. Only in 1921, three years after the end of hostilities, were they restored to him. Having been kept in England, they turned out to be hardly the worse for wear.

Long before the outbreak of war, Nolde had declared himself an aesthetic nationalist, decrying the influence of the School of Paris on German artists. In his case, one kind of nationalism led to another, more sinister kind. Admirers of the artist must accept that Nolde not only was an early member of the Nazi party but joined out of conviction, not expediency. Naive as well as misguided about the true nature of the Nazis, he was amazed to find himself condemned as a modernist—the label given to any nonrepresentational artist—and thus as an enemy of German culture. In the huge "Degenerate Art" exhibition organized by the Nazis in 1937, the work of Nolde was held up to scorn along with that of other figures from Chagall to Kandinsky.

> Nolde infused his work with the energy of the landscape.

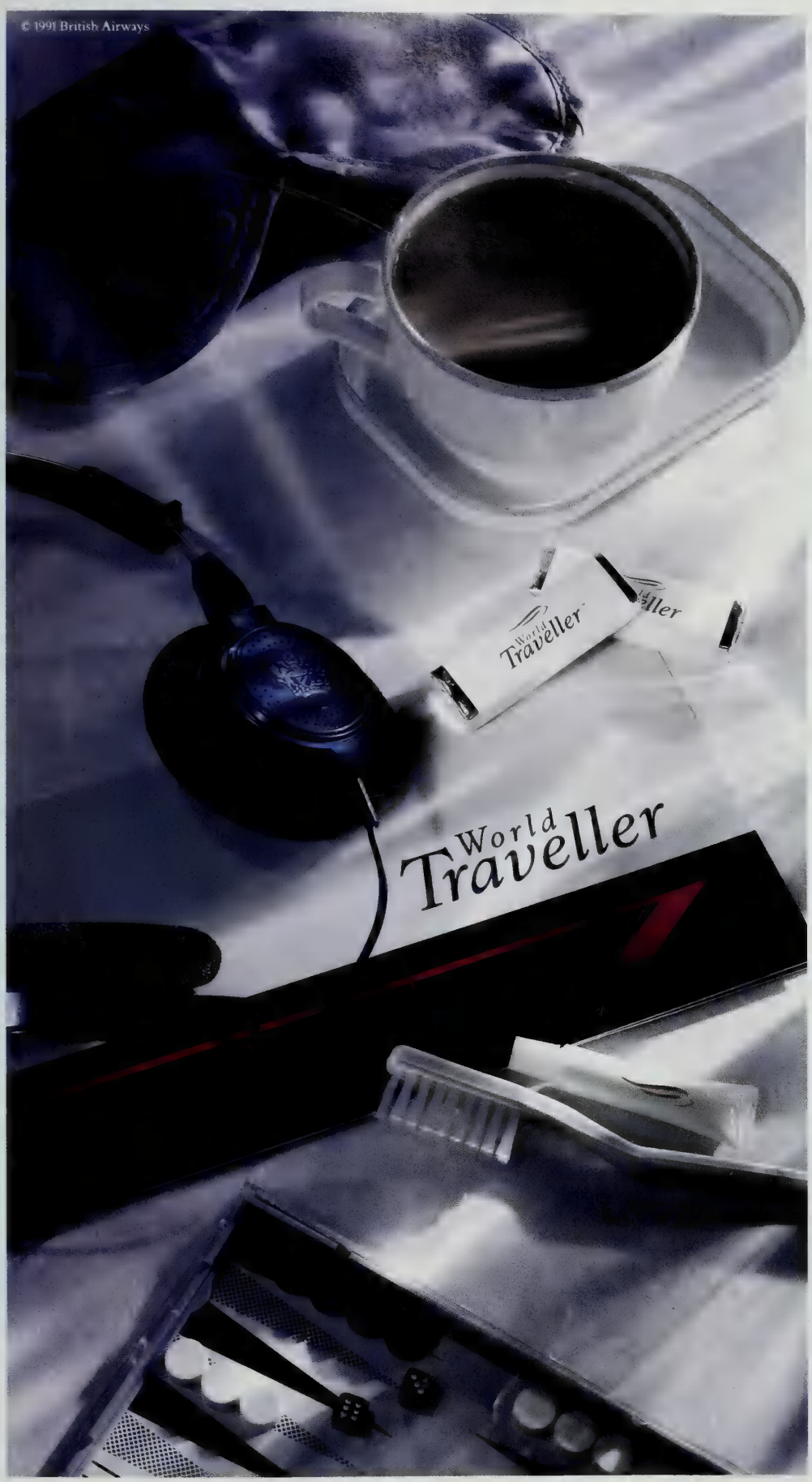
In the purge of German museums that followed, no fewer than 1,052 of Nolde's works were removed from display. Some were sold; most were destroyed. In this case, the Nazis knew better than Nolde. A chauvinist, a patriot and a painter, he believed that he was therefore a Nazi artist. The Nazis saw that he was mistaken. Though he was a proponent of the dark instinctual gods, his fierce and noble paintings celebrated not blood and soil but passion and soul. As a result, he was disdained by the public.

Worse followed. In 1941, at the height of World War II, the authorities confiscated everything he had painted during the previous two years. After examining his work they pronounced sentence upon him: He was not to suffer physical harm, but he was forbidden either to paint or in any way to use his skills as an artist. During the next three years the Gestapo regularly visited his house at Seebüll to make sure that he obeyed the injunction. As far as the government was concerned, Nolde the artist had ceased to exist.

Luckily for the world, he had not. Because oils were too cumbersome to handle, he turned to watercolors, which could be packed away at a moment's notice and, moreover, left no smell. On paper generally no larger than six by eight inches, he executed more than a thousand of what he called "unpainted paintings." Perhaps because he was so conscious of the urgency involved in salvaging his talent from the wreckage of totalitarianism, they communicate a sense of colorful ecstasy, an intensity of perception and an empathy for the forces of nature that have no counterpart in the rest of his oeuvre. Though he gave a few of the watercolors to friends, Nolde, understandably enough, would never sell any.

Today, with many of his greatest oils and the larger part of his archives, they are a component of the treasure guarded by and exhibited at the Ada and Emil Nolde Foundation at Seebüll, where they were painted and whose landscape they reflect. Nolde and his wife outlasted the Nazis. In 1945, when he realized the full extent of their depravity, he wrote in his journal, "And what if we had won the war? Germany's spirituality—her most beautiful attribute—would have been utterly eradicated." There is no finer testimony to its survival than the legacy of Nolde's art on view in the house where he lived and, in the final stage of his life, came to see the light as never before.□

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SHOPPING IN THE WILDS OF MONTANA

Mimi London's Sources for Rustic American Arts

TEXT BY IRENE BORGER
PHOTOGRAPHY BY JIM MCHUGH

TOP: In Rollins, overlooking Flathead Lake in northwestern Montana, Mimi London lives part of the year on property owned by her family since the early 1900s. She often shops in nearby towns for native American artifacts. ABOVE: The designer with her Appaloosas, Kid and Bouncer.



LEFT: "You take a single whiff of that air and you're a different person," says the designer, noting that, as with most activities in the 60-mile-long Flathead Valley area, shopping is a spontaneous event. In her 1939 double-hull Chris-Craft, London cruises by Wild Horse Island, today an animal sanctuary.

OPPOSITE: Artist Fred Fellows demonstrates lassoing in his studio near Big Fork. "He does both paintings and bronzes and has created a bronze form that I sell in my Los Angeles showroom," says London. "The artifacts—all traceable—are from his extensive private collection and include Indian war shirts and guns from Custer's last stand, but none of them are for sale. He's also an excellent 'header'—that's the guy in team roping who ropes the steer's horns."



One pack saddle plus two Appaloosas plus a week in the wilderness is Los Angeles designer Mimi London's equation for bliss. A part-time resident of Montana's Flathead Valley (see *Architectural Digest*, June 1987), she is perhaps best known for the log and tree-trunk furniture she created in the 1970s and 1980s. She says her craving for Big Sky Country began during childhood summers spent with her grandfather, who settled in the northwest corner of the state just after the turn of the century.

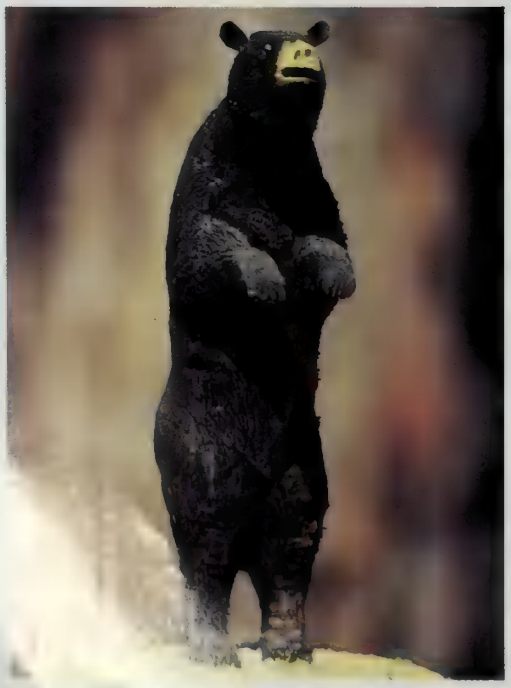
London views her penchant for cattle drives, forest forays and cruises across the vast glacier-carved Flathead Lake as the apt response to the "breathtaking, humbling, poetic" environment. With the largest wilderness area in the continental United States, and the Flathead National Forest and Glacier National Park nearby, "out-of-doors," says the de-



ABOVE: Outside the Ravalli train depot—which in 1974 was moved to its present site at Four Winds Indian Trading Post—London and Preston Miller examine an ornamental saddlebag drape. London's vest was made circa 1905 by Ellen Big Sam, a noted Flathead beader.



ABOVE: Hanging on a hand-hewn log cabin now located at Four Winds is a circa 1870 Rosebud Sioux buckskin war shirt. Decorated with beadwork and human hair, it is also called a scalp-lock shirt.

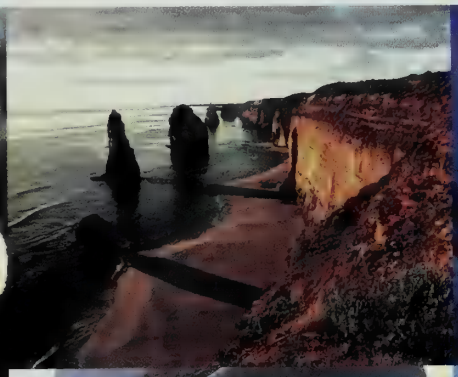


LEFT: Also at Four Winds—the place, says London, "to discover traditional native American carvings and first-rate ceremonial regalia"—is a hand-carved grizzly by Fred Grant of the Blackfoot tribe.

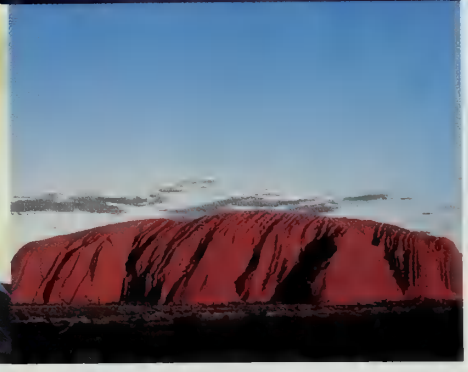




Fair Dinkum* Australia.



***fair dinkum/** —*Colloq.* —*adj.* 1: true, genuine, dinkum ‹are you fair dinkum?› —*interj.* 2: assertion of truth or genuineness ‹it's true, mate, fair dinkum› 3: Come have a fair dinkum great time in Australia.

QANTAS
THE SPIRIT OF AUSTRALIA

Australia
Come and say G'day.

ABOVE: The Ravalli depot—built by the Northern Pacific Railway in 1885—played an important role in the homesteading history of the Mission Valley. Thousands of homesteaders took the train there to purchase supplies before they set out to develop farms and ranches on the Flathead Reservation. The wicker chair is from the smoking car of the Yellowstone Comet, where it stood at a card table during the 1920s.

signer, "is where you want to be."

In fact, the only thing to lure London back from the wilds is the social landscape's attendant artistry. She regularly calls on local craftsmen and pokes around for hand-hewn goods. "But shopping in the valley is never a planned activity," she explains. "It's a pull-off-the-road event that happens when you're out looking at a horse or en route to buy groceries."

When London wants to see the latest work of local artist Fred Fellows, she takes the when-in-Rome approach. Rather than phoning him she

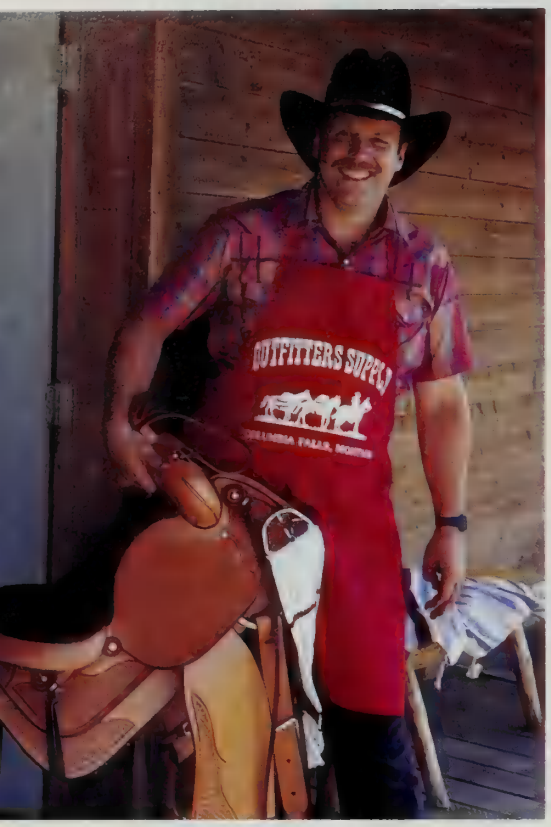


RIGHT: A typical Montana barn and corral complex on Flathead Lake. The southern half of the 28-mile-long lake is on the reservation, as are London's house and property.


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"Shopping here is done purely for pleasure."

LEFT: Outfitters Supply in Columbia Falls boasts the services of Russell Barnett, "one of the best saddle makers in Montana," says London, "and soon he'll be making leather draperies for me." BELOW: A miniature Blackfoot tepee is from an antiques collective downstairs from Western Outdoor in Kalispell. "It's a kind of clearinghouse or introduction to local dealers."



goes to the Flathead Lake Lodge in Big Fork for Thursday night steer-roping meets. Fellows, whom London calls an "absolutely delicious painter," is always there, since, in local parlance, he's a first-rate "header"—a cowboy who ropes steers by their horns. His other avocation, studying regional history, is visible in the ethos, if not the subject, of his work. "Fred's paintings, with their particular sense of place, remind me of the plein air artists of southern California," London says.

Having been in the country long enough to understand the fashions as well as the lingo, London sends her out-of-town guests straight to West-







ABOVE: Clay from Montana is used by pot- Judy Howell to depict wild moose and grizzlies that the area. The pieces, Pottery, are available ly. RIGHT: London Stickley rocker, scotia rug. Both m Kalispell.



ABOVE: London talks to Chuck Pitz at Osprey Nest Antiques near Somers, where Pendleton and Hudson Bay blankets, Navajo rugs, a Franklin stove and old sports equipment are displayed. The ball of twine, in foreground, is one of London's favorite things. "I tried to buy it, but it's not for sale," she says. "It was in the storage room when the owner bought the shop."

ern Outdoor lest they be taken for dudes. "In Montana you're not allowed to roll up the cuffs of your jeans," she cautions. "Everyone points and laughs if you do."

Located in downtown Kalispell, a town that's "all front-porch, bicycle-and-leaves-in-the-street charming," Western Outdoor is based in the old Kalispell Opera House, built in 1896. According to London it's "the best place in the world" to find authentic western clothes and accoutrements. "They'll deck you out with boots and a saddle, fix you up with Pro Rodeo Wrangler jeans and steam your Stetson to just the right tilt," she says.

Downstairs from Western Outdoor, a consortium of many of the valley's antiques shops offers what London calls "attic-and-trunk memories." Potbellied stoves and silver spurs, belt buckles and antique photographs abut full-dress children's chaps and the occasional Gustav Stickley chair.

In London's Montana, the vernacular and the wondrous have always been twined. On the long summer days of her childhood, she would ride to neighboring ranches and glimpse fine private collections of artifacts while lunching on peanut butter and jam. "I didn't even consider owning things back then and knew nothing about galleries. All I cared about," she

BELOW: The designer and Karen Nagelhus, owner of Osprey Nest Antiques, examine an 1892 bow-tie quilt from Indiana. In the foreground is a two-person spinning, or "gossip," wheel. According to London, the store—half of which is in a hay barn dating from 1891—"is the best place in the valley for furniture." RIGHT: Ski poles from the 1930s are tacked up on the back of the barn. London's dog Holland is named for Holland Lake, where she found him.







ABOVE: Visiting Kalispell's Glacier Gallery with Darv Averill—a local cowboy and craftsman and an owner of the Flathead Lake Lodge—London admires a Charles Russell oil. The Tom Mix saddle "is one that the Gene Autry Museum hasn't gotten yet," she says. INSET: A turn-of-the-century Russell watercolor.



LEFT: Native American objects on view at the Glacier Gallery include a spear, quivers, beaded moccasins, a headdress and a variety of ceremonial paraphernalia.



recalls, "were cowboys and my horse."

Now, the adult London particularly enjoys the Glacier Gallery in Kalispell. The domain of a large assembly of western art and objects, the gallery displays Navajo rugs and ritual paraphernalia as well as contemporary work by regional painters. One encounters Hollywood cowboy Tom Mix's silver-encrusted saddle in addition to Charles M. Russell watercolors. "Charlie Russell painted in the valley. My grandmother knew him and watched him draw on the back of place mats," London says.

Having grown up with firsthand tales of tepee encampments and trading posts, London sees collecting as a way to track local history. "People still recall that X wore a certain vest and that Y built a specific barn. The past is very much alive in things."

London often heads to Four Winds Indian Trading Post near St. Ignatius, a town founded by Jesuit missionaries in 1854. Proprietor Preston Miller, a longtime collector of native American crafts, nineteenth-century railroad memorabilia and antique toys, continues the Montana trader's tradition of bartering with local tribes. Four Winds, on the Flathead Reservation, is the place to discover traditional native American carvings as

continued on page 90

MONTANA FAVORITES

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St. Ignatius, Montana 59865
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Native American carvings and ceremonial regalia

Fred Fellows Studio
Woods Bay Point
Big Fork, Montana 59911
406/837-4485 (by appointment)
Paintings, bronzes

Glacier Gallery
1498 Old Highway 2 East
Kalispell, Montana 59901
406/752-4742
Western art and objects

Osprey Nest Antiques
Box 300
Highway 93 South
Somers, Montana 59932
406/857-3714
Quilts, collectibles, furniture, fishing gear, saddlebags

Outfitters Supply
7373 Highway 2 East
Columbia Falls, Montana 59912
406/892-3650
Equestrian gear, pottery

Western Outdoor
48 Main Street
Kalispell, Montana 59901
406/756-5818
Authentic western clothing

RIGHT: A full moon, seen from London's deck, illuminates Flathead Lake. "Everything about the place is designed to be outside," she says. "It doesn't matter if it's cold or rainy. You just breathe the air and get high on it."

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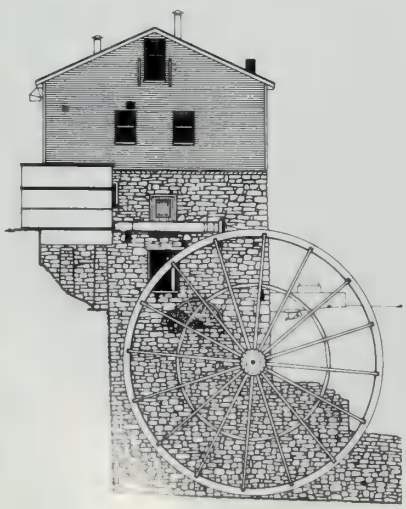
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continued from page 87

well as first-rate ceremonial regalia.

Miller's trading post is as much a museum of nineteenth-century joinery styles and the two-penny candy shop as it is an arcade of western dreams. An energetic preservationist, he has created a compound of turn-of-the-century structures that he saved from destruction and moved to the present site. The central building on the property, the old Ravalli depot, was formerly the Northern Pacific Railway's point of entry for thousands of homesteaders and the point of departure for hundreds of buffalo being shipped to Canada. Another building, once the home of a Salish woman, is authentically outfitted with such personal items as her iron bedstead and her tin coffeepot.

Going north, heading toward Kalispell, London usually stops off in Somers, a village with a couple of Victorian mansions founded by the Burlington Northern railroad. For furniture, one of her favorite haunts en route is Osprey Nest Antiques, which is equally a venue for souvenirs of old-time work and play. In addition to fishing creels, saddlebags, sleigh bells once put on horses at Christmastime, old toboggans and bamboo ski poles from the 1930s, there are well-used croquet sets and sleds that hauled rocks from wintry fields long ago.

"I love the personal nature of the finds there," London explains. "It's not because they're finely crafted—which many of them are—but because it's clear they've truly been used. I'm not inclined to alter them. I'm interested in the way—out of context, just as they are—they take on a direct expression of form.

"Shopping in the valley is very unpressured," she continues. "It's not about finding the swellest and most expensive things. It's done purely for pleasure or not at all. In Montana, if you're looking for the swellest and most expensive, you buy property."

Outfitters Supply, London's favorite place to stop, is in Columbia Falls at the northern end of the valley. It is number one on her list, she says, because "it's where I shop for my horses, Bouncer and Kid." Owner Russell Barnett is the best pack-saddle maker in the valley, according to London. He also sells polymer plastic panniers that attach to the saddle and "carry everything," London says. "You should see Bouncer when we're out for a week. He's piled high with eggs and buffalo steaks—lots of cholesterol—my tent and sleeping bag, champagne and Chanel No. 19 soap."

Barnett, who supplies London with all her horse tack, is also fashioning fringed and perforated leather draperies for her this summer. His shop is the source for the local stoneware London favors, Montana Earth Pottery, decorated with moose, grizzly bears or mountain sheep—creatures found in Glacier National Park a stone's throw away.

Any Montana shop worth its salt offers more than material goods. "Russell knows the most wonderful places to camp out in and just might put you onto them," London says. However glorious an object may be, for London it takes a backseat to the wilds. "The pieces I covet most are links to the wilderness. But there's no substitute for the real experience."

So what's it actually like to be out there miles from shops and civilization? "Absolutely basic," Mimi London says. "I look at wildflowers, feed the horses, go for water. Sometimes I go planning to draw or write something profound. But I always end up using the paper as extra kindling for the fire on wet mornings. It's the most fundamental world I know." □

"The pieces I covet most are links to the wilderness. But there's no substitute for the real experience."

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DIGITAL ART

INSIDE THE AIX FESTIVAL

A Summer Celebration of Classical Music in Provence

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DANIEL H. MINASSIAN

For three weeks every summer, Aix-en-Provence hosts the region's most established music festival. Each year Mozart is a featured composer, operas are among the most favored events, and there is at least one daring and controversial production. One of Aix's many sidewalk cafés offers a shady spot on the Place des Cardeurs between the Ancien Archevêché, the former archbishop's palace, and the Hôtel de Ville, where many of the festival events take place.



The ferias that take place in Provence annually between April and September attract bullfighting aficionados from around the world, and the jamborees of Avignon and Nîmes are anxiously awaited by lovers of the lively arts. But of all France's great summer festivals, that of Aix, the capital of Provence, is justly among the most famous.

The Aix-en-Provence music festival lasts nearly a month, during which the town's fine old squares and graceful architecture become the backdrop for a fabulous array of theatrical and operatic productions—the latest ornaments to a heritage of leisured civilization that stretches back to Roman times. By 122 B.C., the consul Sextius was already making full use of the hot springs in his entrenched camp at Aix; in his honor, they were named the Aquae Sextiae, and they are still in use today. Excavations of the nearby Entremont Plateau have uncovered remains of a full-blown fortified town dating from the same century; it was at the foot of Mont Sainte-Victoire (since immortalized by Cézanne) that in 102 B.C. the Roman general Marius repelled a Barbarian invasion and laid the foundations of what was to become a permanent Latin colony. Not surprisingly, Marius has remained a popular Provençal Christian name ever since.

In the late twelfth century A.D., Good King René of Anjou's presence at Aix attracted artists from all over Europe, who came to work for him and his court. However, the city's best years were yet to come, after the sixteenth-century installation of the Provençal parliament at Aix. By the nineteenth century, its streets had been transformed by the arrival, in force, of members of the legal profession, who made a great show in the region and built the distinctive town mansions that are still a prominent feature.

As Aix grew, the old ramparts were demolished to make way for the wide boulevard of what is now the cours Mirabeau, which immediately became a fashionable promenade for the carriages of wealthy local aristocrats, judges and lawyers. Oddly, an aristocrat, Gabriel Honoré Riquetti, comte de Mirabeau, remains Aix's favorite son—despite the fact that this brilliant scapegrace, a man as ugly as he was seductive, left no less than two hundred thousand livres of debt behind him in respectable Aix when finally he went to Paris to become one of the heroes of the Revolution.

A mysterious law (of nature, perhaps) obliges initiates of Aix to keep to the sidewalk on the north side of the cours Mirabeau, where Bonaparte and Cézanne may have stayed and where all the shops and cafés are. From there, the splendid façades of

"Every summer I witness the transformation of Aix—the coming of intense new life into the city—as I imagine it was hundreds of years ago," says Gabriel Dussurget (below), who founded the music festival in 1948. ABOVE: Last year the American soprano Harolyn Blackwell gave a recital in the Cathedral of St.-Sauveur's Romanesque cloisters.



the south side may be contemplated from a satisfactory distance.

Within the town, the elegant courtyard of the Hôtel de Ville, designed by the Paris architect Pierre Pavillon and one of the main festival venues, is a must for visitors; likewise Cardinal de Vendôme's pavilion (designed by A. Matisse and Pavillon) with its triple-style façade—Ionic, Doric and Corinthian. In the nearby sixteenth-century clock tower, each of the four seasons is represented by a different figure, while the Museum of Old Aix has a unique collection of the carved wood figures used for Christmas crèches, along with marionettes and other charming examples of Provençal handicrafts. The Cathedral of St.-Sauveur, brooding over the old town, is a blend of architectural styles from the fifth to the seventeenth century. Among many other notable artworks, it contains one undisputed masterpiece, the celebrated *Triptych of the Burning Bush* by Nicolas Froment that was once thought to be the work of Good King René himself.



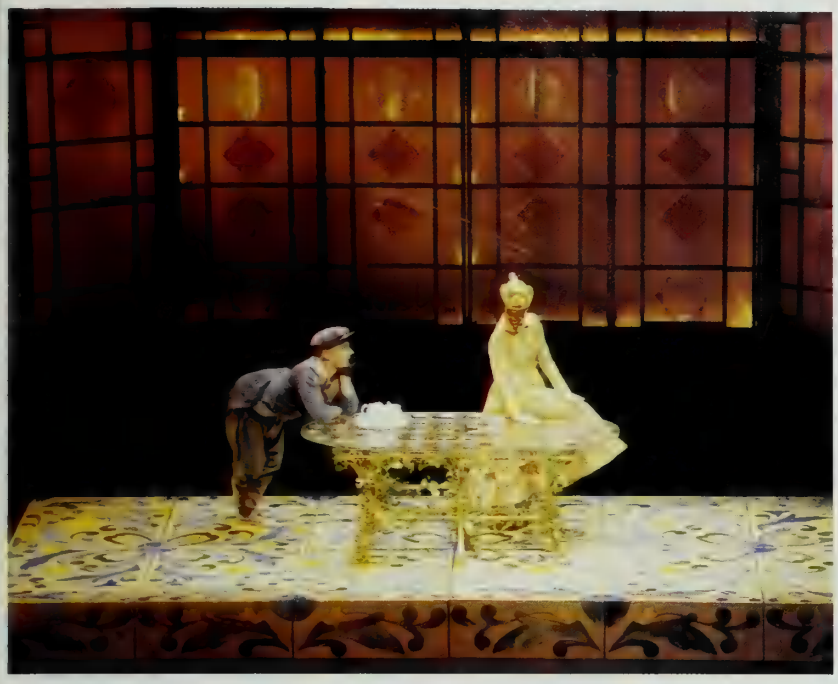
"I've always held to the maxim, Don't compromise on fundamentals," Dussurget says. "Why deprive ourselves of beauty?" ABOVE: One of last year's highlights was a recital by singer Frederica von Stade in the Hôtel de Ville's courtyard.

BELOW: Festival patrons await the arrival of von Stade in the courtyard of the Hôtel de Ville. The structure, built between 1655 and 1670 by the Parisian architect Pierre Pavillon, houses the Bibliothèque Méjanes, founded in 1786 and considered one of France's finest libraries.



With such a profusion of monuments on hand, eventually someone was bound to come up with a good idea for turning them to contemporary use. The founder and driving force behind the Aix festival—now directed by Louis Erlo—is Gabriel Dussurget. "It all began in 1948 with Comtesse Pastré, who was in the habit of inviting artists and musicians to her house at Montredon, near Marseilles," Dussurget says. "It was there that she dreamed up the idea of a summer festival. My friend Henri Lambert and I settled on Aix immediately: The courtyard of the archbishop's palace was ideal for theater productions, the casino was ready with cash to finance plays, and we had the moral support of the comtesse to underwrite our enthusiasm. It all came together just like that.

"I can still see Cassandre's beautiful décor when the curtain rose on our first production of *Don Giovanni* more than forty years ago, with the young Stich-Randall in the title role. Ever since, we've stuck to a deliberate policy of giving younger performers their first break. All of them became stars, and on the way they've made Aix a resounding success.



ABOVE: Luc-Antoine Diquero and Harolyn Blackwell rehearse Mozart's Abduction from the Seraglio *at the Théâtre de l'Archevêché. Directed by Jorge Lavelli, it was performed by the Warsaw Symphony Orchestra, conducted by Carlos Kalmar.*

"At that time, believe it or not, Mozart was seldom performed in France. I consciously set out to put the Mozart stamp on our festival: We put on *The Marriage of Figaro*, with Rysanek as the first countess, and *Così Fan Tutte* with fabulous décor by Balthus."

Music lovers came from all over the world and sometimes stayed for the entire month. There were dinners and soirées going on at the various châteaus every night, just as in Salzburg. The princess de Polignac had Cocteau staying with her, along with the director of the Glyndebourne Festival. In short, the sleepy old town of Aix was shaken awake by a sudden deluge of musical and social activity.

A photograph taken during the Aix festival in 1950 shows Daniel Lesur, Arthur Honegger, Georges Auric and François Mauriac. "There they are," Dussurget says, "all in a row! And the 'Group of Six' came here. But when the buses started to appear some years back, I was terrified. The people they brought didn't seem to have much interest in music. In the last three years, though, the festival has been financed by sponsors who really care about Aix and who are aware of its artistic role—and I think we're regaining our primacy as *the* major annual event in French music."

The festival of 1990 witnessed a passionate controversy over the direction of Rameau's opera-ballet *Les Indes Galantes*, as well as productions of *Don Pasquale* and *The Abduction from the Seraglio*. Meanwhile, Alfred Brendel earned enthusiastic plaudits at the Théâtre de l'Archevêché, as did Frederica von Stade at the Hôtel de Ville. The Cathedral of St.-Sauveur was the scene of various concerts and Arts Florissants, a feature of the festival directed by William Christie that revealed the splendors of Baroque music to festival habitués. Another high point of last year's festival was the reception given to the soprano Harolyn Blackwell.

In general, Aix's social activities appear to have given ground, now that greater emphasis has been placed on the festival's cultural importance. This is partly due to the influence of the writer Edmonde Charles-Roux, who has followed the festival since its inception and formerly was in charge

BELOW: An extravagant, unconventional production of Jean-Philippe Rameau's 18th-century opera-ballet Les Indes Galantes *opened the festival last year. Conceived by Argentine director Alfonso Arias, the event perpetuated Aix's reputation for presenting the new and risky.*





To complement the festival, residents of Aix-en-Provence often hold private recitals. ABOVE: Daniel Vial hosted a Baroque music concert at his summer house, known as Prieuré de Saint-Symphorien, a converted 13th-century Roman-style monastery in Lubéron.

"I consciously set out to put the Mozart stamp on our festival."

of its public relations. She came to Provence when she married Gaston Defferre, then mayor of Marseilles. But last year, as always, Aix supplied a ritual rendezvous for painters, musicians and writers from all over the world. On one memorable evening, the intellectual elite gathered under the plane trees to discuss the relationship between music and literature before moving on to dinner at the residence of the comte and comtesse de Boisgelin.

Aix is a shrine not only for musicians but for painters. The Musée Granet, which occupies the former priory of the Knights of Malta, is something all visitors should see. The collection of Italian, Flemish and French paintings exhibited there is one of the finest in France. One complete gallery of the museum is set aside for the work of Cézanne, a prodigy of Aix-en-Provence and an obsessive painter of its landscapes. To the north of town, Cézanne's studio, where he painted his masterpiece *Les Grandes Baigneuses*, is preserved just as it was at his death in 1906.

But anyone who thinks that festival time is merely one long bout of culture is mistaken. You can always tour the private town houses, or *hô-*

continued on page 98

BELOW: The courtyard of the Ancien Archevêché, an official gathering place for concertgoers before each season's premiere, has an open-air boutique offering books about music and musicians. The 17th-century building also houses the Tapestry Museum.



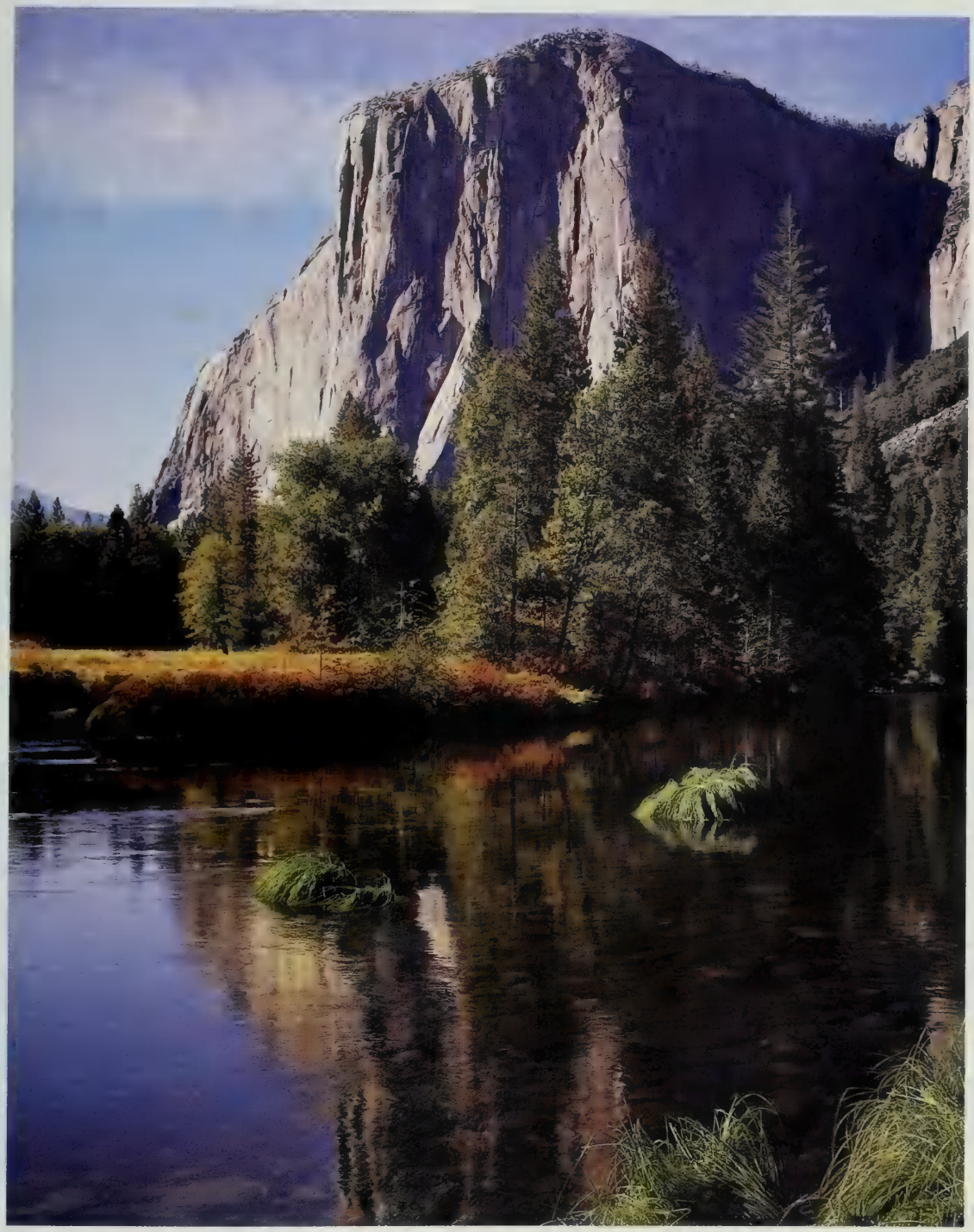
NOTES ON AIX-EN-PROVENCE

Highlights

Performances in this summer's international music festival, which will be held from July 10 to August 2, will include four new productions: Mozart's The Marriage of Figaro *and* Die Schuldigkeit des Ersten Gebots, Ca[illegible]tor et Pollux *by Jean-Philippe Rameau and* A Midsummer Night's Dream *by Benjamin Britten. In addition, there will be four concerts, and recitals featuring divas Carole Vaness, Helen Donath, Teresa [illegible] and Margaret Price, as well as an homage to [illegible] and a special evening of Mozart on the s[illegible].*

Tickets

Because the venues are not lar[illegible] limited; operas sell out faster than anyth[illegible] reservations and ticket information, p[illegible] visitors should write or call the following as soon [illegible] able: Service Location, Festival d'Art Lyrique, [illegible] de l'Ancien Archevêché, 13100 Aix-en-Proven[illegible]ce; 33-42-23-37-81; fax: 33-42-96-12-61.



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continued from page 96

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Otherwise, try simply wandering through the town—the produce market on the Place Richelme near the cathedral, where on market days fruits and vegetables are sold, is only one of many perfect destinations for a walk. There's also the flower market on the Place de l'Hôtel de Ville, where the Fontaine de Chastel plays under the plane trees. In the Hôtel de Ville itself, there is the Bibliothèque Méjanes, a library containing three hundred thousand volumes, among them the illuminated manuscript *Book of Hours of King René*.

Aix-en-Provence is not only a museum city, it is also unique and human. You may fall in love with Aix at first sight, but it's a city that doesn't immediately reveal itself.

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> Aix supplies a ritual rendezvous for painters, musicians and writers from all over the world.

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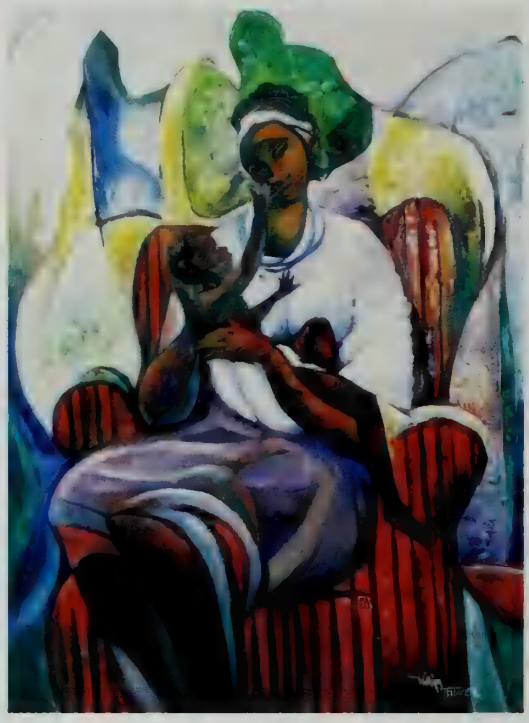
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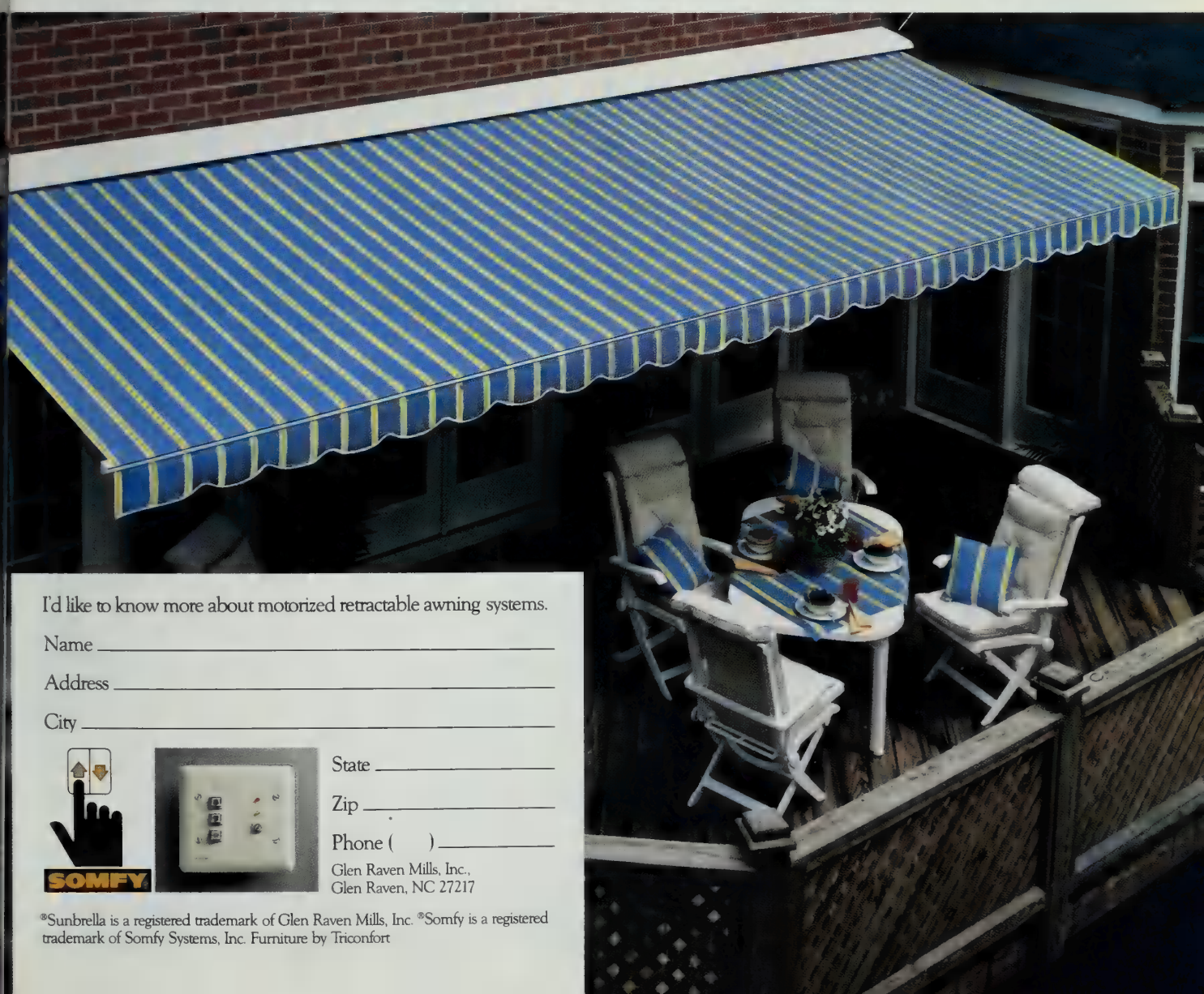
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HISTORIC ARCHITECTURE: ADOLF LOOS IN PARIS

Radical Residences for Josephine Baker and Tristan Tzara

By Thomas S. Hines

"NOTHING IS MORE enjoyable than baffling people," proclaimed Dadaist poet Tristan Tzara in 1922, a sentiment that characterized the attitude of his fellow expatriate Parisians, the dancer Josephine Baker and the architect Adolf Loos. In the richly complex culture of 1920s Paris, Loos designed houses for Baker and Tzara that may indeed have baffled the bourgeoisie but that constituted strong and provocative elements of his seminally modernist oeuvre. The convergence in one time and place of three such different but consanguine personalities—the Moravian-Austrian Loos, the African-American Baker and the Romanian-Jewish Tzara—shaped and reflected important strands in modernist culture. All were committed to confronting and "denuding" what they saw as the stifling clutter of Victorian art and life. Baker did it literally by taking off her clothes on stage; Tzara by destroying inherited

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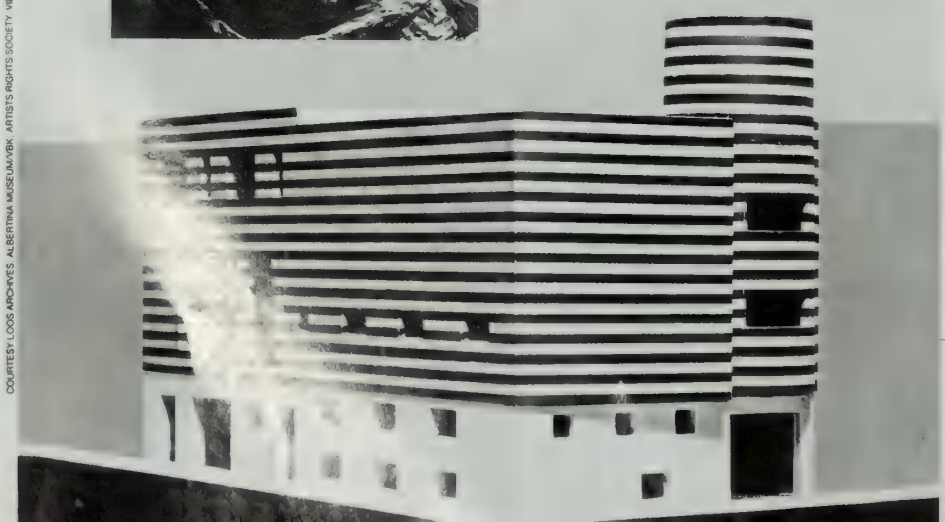
COURTESY LOOS ARCHIVES, ALBERTINA MUSEUM



HOYNINGEN-HUENE/FREDERICK R. KOCH COLLECTION, HARVARD THEATRE COLLECTION

"Lack of ornament has pushed the other arts to unimagined heights," proclaimed Moravian-born architect Adolf Loos (above) in 1908. During his years in Paris in the 1920s, he designed houses for two members of his artistic circle: Dadaist poet Tristan Tzara and American-born dancer Josephine Baker (left).

BELOW: Loos conceived a black-and-white-marble striped house in 1928 for Baker. The unbuilt structure would have had an indoor pool and a circular café.



COURTESY LOOS ARCHIVES, ALBERTINA MUSEUM/VBK, ARTISTS RIGHTS SOCIETY, VIENNA



DAVID EMIL JOSEPH DE NOTER, Belgian 1825-1912
Still Life with a White Porcelain Pitcher, Fruit and Vegetables
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Radical Residences for Josephine Baker and Tristan Tzara
continued from page 104

literary modes; and Loos by deemphasizing ornament and returning architecture to its barest essentials.

Adolf Loos (1870–1933) was one of the half-dozen architects most influential in the formation of the modernist consciousness. His Viennese disciple, painter Oskar Kokoschka, maintained that Loos helped him to understand the "divine comedy of existence." Knowing Loos, he said, "was an experience that determined one's fate." After studying architecture at the Dresden Technical College, Loos spent three years in New York and Chicago, observing both the Neoclassical grandeur of the 1893 Columbian Exposition and the less pretentious machine culture of every-

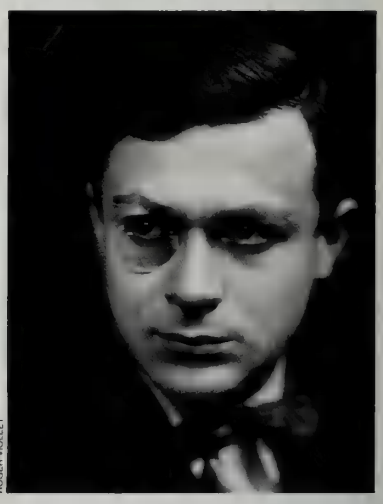


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ABOVE: The 1926 house Loos designed for Tristan Tzara (below) in the Montmartre district embodies the creative iconoclasm that characterizes modernism.



ROGER VIOLLET



MARINA FAUST

ABOVE: Within Tzara's intricate five-story house, regarded as one of Loos's greatest residential achievements, the architect created a complex of separate but interconnecting apartments and terraces for the radical poet's entourage. The third-floor living room, opening onto a terrace, right, in the back of the residence, contains some of the objects in Tzara's eclectic collection.

LEFT: The bare back façade of Tzara's avenue Junot house, situated on a sloping site, features stepped terraces for several of the apartments. In the bohemian milieu of 1920s Paris that Loos, Baker and Tzara inhabited, Loos's conviction that "cultural evolution is equivalent to the removal of ornament from articles in daily use" stood as a guiding aesthetic principle for many artists.

continued on page 108


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To the trade

Radical Residences for Josephine Baker and Tristan Tzara
continued from page 106

day American life. In their stern exteriors, such buildings as the Steiner House (1910) and Moller House (1928) in Vienna reflected his allegiance to English and American practicality, though his Parisian designs for Tzara and Baker contained a greater sense of textural richness and complexity. Throughout much of his work, however, like his California contemporary Irving Gill, Loos countered the relative austerity of his façades with an interior richness in the woodsy manner of the English and American Arts and Crafts movements.

At least as influential as Loos's buildings were his polemical writings, such as "Ornament and Crime" (1908), which his French admirer Le Corbusier described as a "Homeric cleansing" of architecture. "Lack of ornament," Loos argued, "is a sign of spiritual strength. Modern man . . . concentrates his own powers of invention on other things." He likened the use of traditional ornament to tattooing the body. "The modern man who tattoos himself is a criminal or a degenerate. There are prisons where eighty percent of the inmates bear tattoos. Those who are tattooed but are not imprisoned are latent criminals or degenerate aristocrats."

In Vienna, Loos moved in the highest strata of the avant-garde, which included the composer Arnold Schoenberg and the writers Karl Kraus and Arthur Schnitzler. In Paris, where he lived from 1922 to 1928, he was attracted to Le Corbusier, Tzara and Baker, and the sophisticated circles they represented. He reveled, moreover, not only in the high culture of music and art but in the cabaret, the music hall and all forms of dance. He himself was a good dancer, and two of his four wives were from that milieu. For this reason, he was naturally drawn to such figures as Isadora Duncan and especially to Baker, who taught him to do the Charleston. Loos's indulgent commitments to social and cultural experimentation, however, broke down

side, particularly in his sexual promiscuity, for he died in 1933 of complications from a venereal disease.

Loos's Parisian client Tristan Tzara (1896–1963) was born Samuel Rosenfeld in Moineşti, Romania. He received his education and published his first work in that country before moving to the more stimulating environment of postwar Zurich, where he helped to found the Dada movement before moving with it to Paris in 1919. Dada, observed the critic J. H. Matthews, "made its presence felt in Europe around 1916 as a negative spirit at odds with cultural values that, on a war-torn continent, no longer seemed attuned to the times.

"Dada's attack upon consecrated forms found expression quite readily in the area of artistic creation. However the iconoclastic effort that was Dada was by no means confined to the media of painting and sculpture." Dada, Matthews pointed out, "implemented protest through a new conception of poetry, divorced from principles of style, scornful of traditional sentiments, and contemptuous of rational discourse." Even the name Dada had no specific meaning, only a

Loos likened the use of traditional ornament to tattooing the body.

connotation of zany irreverence and negation of traditional values in art, religion and history.

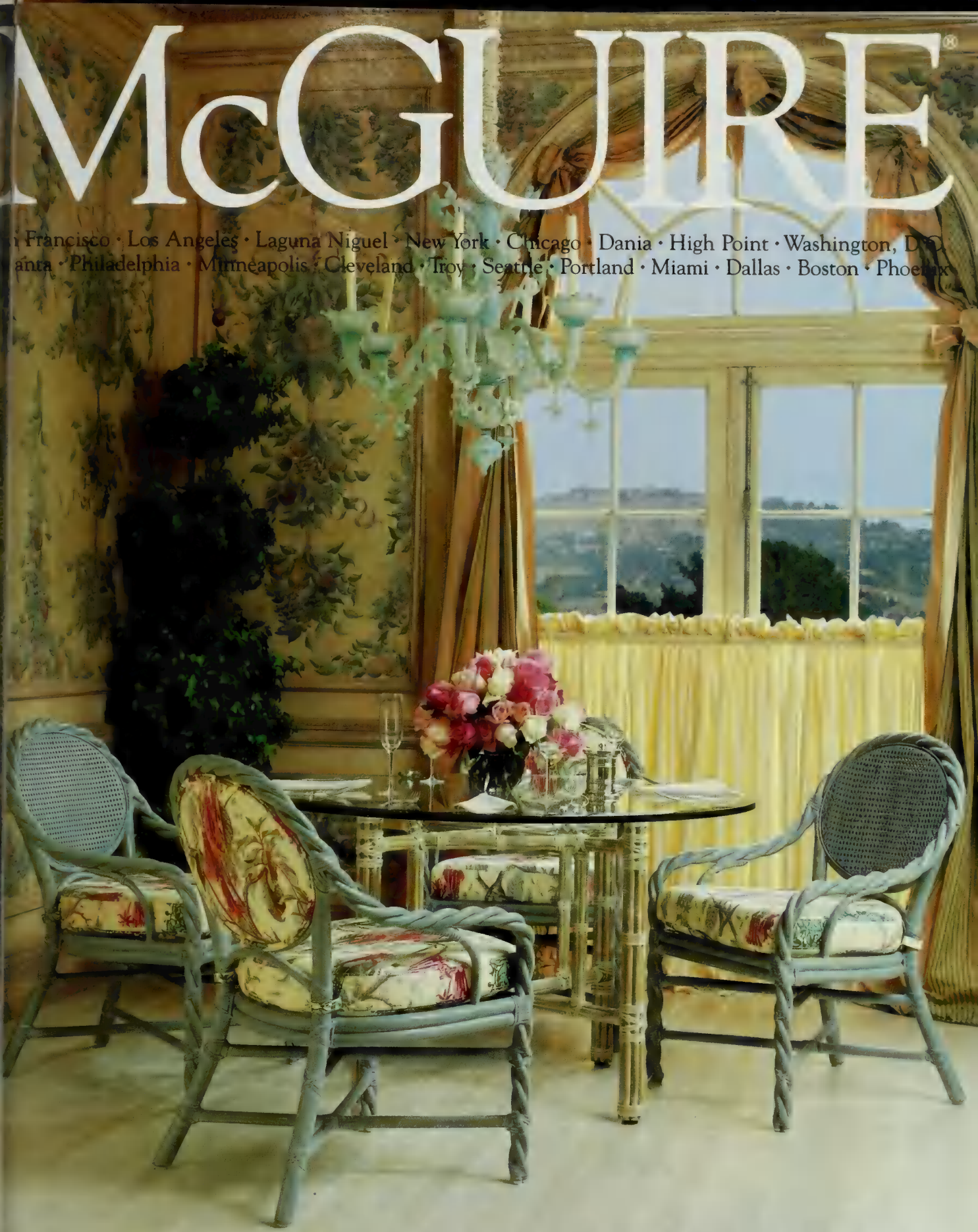
Tzara, as he now called himself, epitomized this position in numerous poems and in such Dadaist and Surrealist plays as *Le Coeur à Gaz* (*The Gas Heart*) and *L'Homme Approximatif* (*The Approximate Man*). "Perhaps you will understand me better," he said in 1922, "when I tell you that dada is a virgin microbe which penetrates with the insistence of air into all the space that reason has not been able to fill with words and conversations." In literature, he insisted, this "will to destroy" was "very much more of an aspiration toward purity and sincerity than the tendency toward a sort of sonant or plastic *inanity*, content with immobility and absence."

The "aspiration toward purity and sincerity," with implications of "immobility and absence" and even "plastic inanity," perfectly described the architecture of Loos, and particularly the house he designed for Tzara in 1925–26 in the Montmartre district of Paris. The front façade curves gently to reflect the bend of the avenue Junot, the bottom two floors covered with rough stone, the upper two levels with smoother stucco. Two diagonal cuts in the lower floor open left to a garage and right to the street entrance, with a balcony above off a small apartment. A third floor contains windows of additional rental units. The fourth level includes a large recessed balcony located off the main apartment of the owner. The rear façade is totally different from the taut street elevation, with stacked terraces leading from the separate levels and apartments in a relaxed series of layered roof decks.

In the interior, other contrasts occur with Loos's typically rich woodwork that reaches like a tree from the main stairway fittings into the apartments themselves. Within a stern cluster of rectangular boxes, Loos wedged an amazingly varied series of interior spatial experiences, setting off Tzara's eclectic collection of African masks and vernacular furniture from central Europe.

The design, according to critics Yehuda Safran and Wilfried Wang, "contrasts an extreme abstraction with a concrete language of materials, comparable with Surrealist and Dadaist works on the one hand and the works of Loos's friend the composer Arnold Schönberg on the other . . . The almost spontaneous collision of elements between the architectural expression in the façade, the internal articulation of space and the remain-

continued on page 110


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HISTORIC ARCHITECTURE: ADOLF LOOS IN PARIS

Radical Residences for Josephine Baker and Tristan Tzara

continued from page 108

ing external faces of the house doubtless complemented the intellectual climate of the poet-client and his circle." Indeed, Loos seemed to subscribe to Tzara's well-known statement that "art is a continual procession of differences." Writing in 1930, Tzara paid tribute to Loos, "who through uneasiness has seen a human possibility of clarity, within the hub of social activity which most closely touches the sun."

The house Loos designed for Josephine Baker (1906–1975) was never built, but ultimately it became even more famous and influential than the completed house for Tzara. Baker was born Freda Josephine McDonald into a poor black family in St. Louis. Later she kept the surname of her first husband, Willie Baker. Her mother was a washerwoman and virtually a single mother, and the young girl was nurtured largely by her grandmother, who regaled her with stories of her life in slavery and with tales of her African forebears. She also introduced her to the rich tradition of African-American music. With a supple face and body, Baker moved from childlike contortionist and acrobatic feats to more artful forms of song and dance as she made her way upward from hole-in-the-wall dives to the celebrated black music halls of New York. While working as a dresser for the popular musical comedy *Shuffle Along*, she managed to get a part in the chorus. Baker's wild actions and frenetic dancing soon transformed her into a box-office attraction, even though she hadn't turned sixteen years old. She was subsequently invited to join an American production of *La Revue Nègre*, which opened at the Théâtre des Champs-Elysées in Paris in October 1925.

In France, she felt comfortable and accepted as a human being. In contrast to the racial discrimination she had known in America, she found France to be color-blind and supportive, and she remained there for the rest of her life. She left the United States because "I realized that I was living in a country where I was afraid to be black," she recalled. "It was only a country for white people. . . . A lot of us left, not because we wanted to leave, but because we couldn't stand it anymore. . . . I felt liberated in Paris."

After leaving *La Revue Nègre*, Baker achieved stardom at the Folies-Bergère, where she courted notoriety by appearing naked except for a string of bananas around her waist and by dancing on a mirror. Janet Flanner, *The New Yorker*'s "Genêt," wrote in her "Letter from Paris" column that in the dancer's debut performance, Baker "made her entry entirely nude except for a pink flamingo feather be-

Radical Residences for Josephine Baker and Tristan Tzara

tween her limbs; she was being carried upside down . . . on the shoulder of a black giant. Midstage, he paused and with his long fingers holding her basket-wise around the waist, swung her in a slow cartwheel to the stage floor, where she stood like his magnificent discarded burden, in an instant of complete silence. She was an unforgettable female ebony statue. A scream of salutation spread through the theater. . . . Within a half hour of the final curtain . . . the news and meaning of her arrival had spread by the grapevine up to the cafés on the Champs-Élysées."

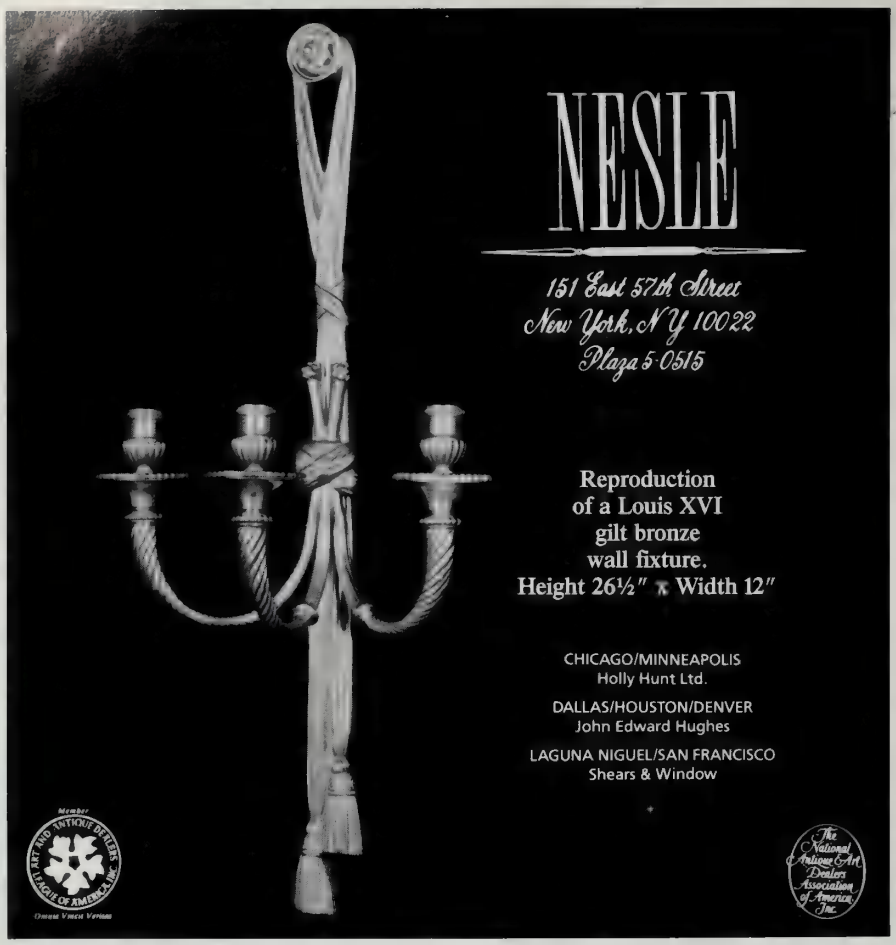
Soon fame and fortune allowed her to indulge in expensive eccentricities such as walking on the Champs-Elysées with her relatively tame pet leopard. The French writer Colette called Baker "the most beautiful panther, the most charming woman." The German novelist Erich Maria Remarque claimed that she "brought a blast of jungle air, elemental power and beauty, onto the tired stages of Western civilization." "She had become La Baker—as the French say it, 'Bakhair,' " observed her biographer Phyllis Rose. "When she walked into a room, the room suddenly seemed the right place to be. She drew all eyes. . . . She kissed babies in foundling homes, gave dolls to the young and soup to the aged . . . joked with workers, and did charity benefits galore. . . . At Christmas, she gave a special free matinee performance at the Folies-Bergère for the children of traffic officers in all the twenty arrondissements of Paris. She was, of course, suitably dressed as Santa Claus."

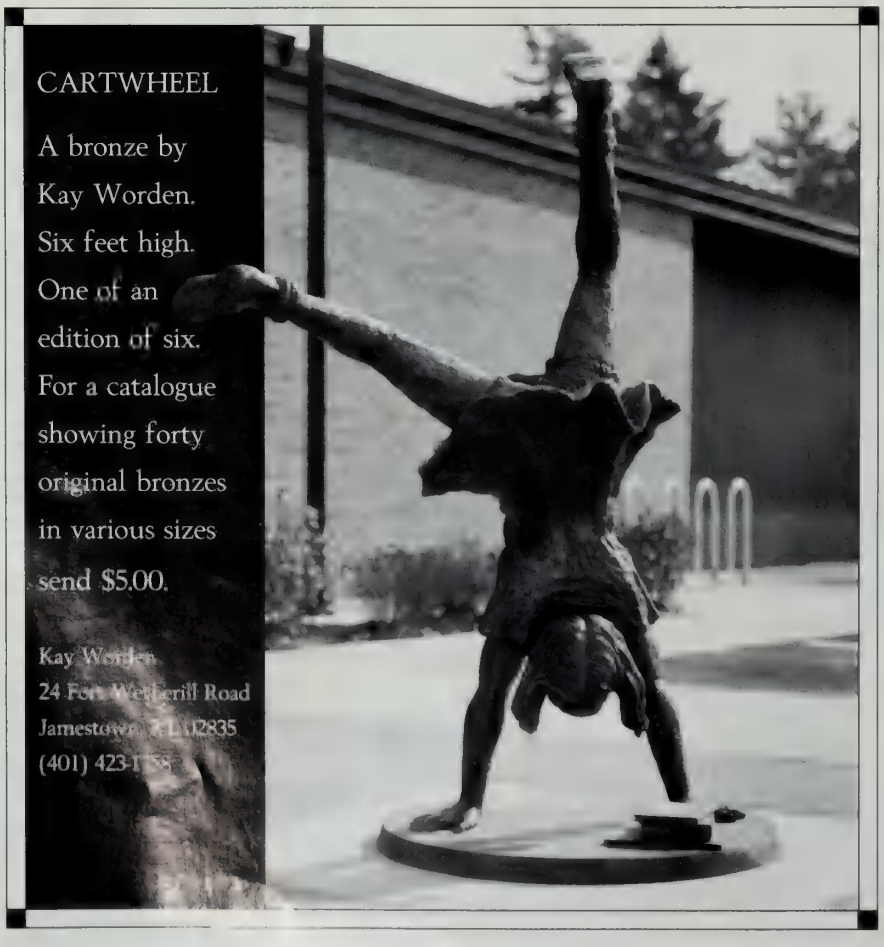
Among Baker's most ardent fans was the architect Le Corbusier, whom she met aboard ship returning from Brazil. For the ship's costume ball, Le Corbusier borrowed some of the dancer's feathers, darkened his skin and came in drag as Josephine Baker. Later he became her friend and most likely one of her many lovers.

Yet it was another admirer, the even more eccentric Adolf Loos, to whom Baker turned in 1928 for the design of her remarkable house. The site was at the corner of two streets that met at a slightly acute angle; hence the first two floors followed that configuration. The two orthogonal upper floors were cantilevered over the void and were accented by a circular tower that rose above a flat roof punctuated by skylights. The most striking feature of the house was the horizontal banding of wide black-and-white stripes, perhaps a comment on Baker's mulatto ancestry. The house's stripes, moreover, were especially prominent because of the few and very small windows in the broad expanses of the street-corner elevations. The house's most unique interior feature was an en-

continued on page 112







Adolf Loos in Paris
continued from page 111

closed swimming pool in a large two-story space, illuminated by skylights. The tank was surrounded by passages with thick windows looking into the pool so that it was possible, Loos's assistant explained, "to watch the swimming and diving in its crystal-clear water, flooded with light from above: an underwater revue so to speak." The pool was above the kitchen and servants' rooms on the basement floor and adjacent to a lounge and "café" intended as an "entertainment centre." Above these rooms, looking down into the pool, were bedrooms, dressing rooms and sitting rooms.

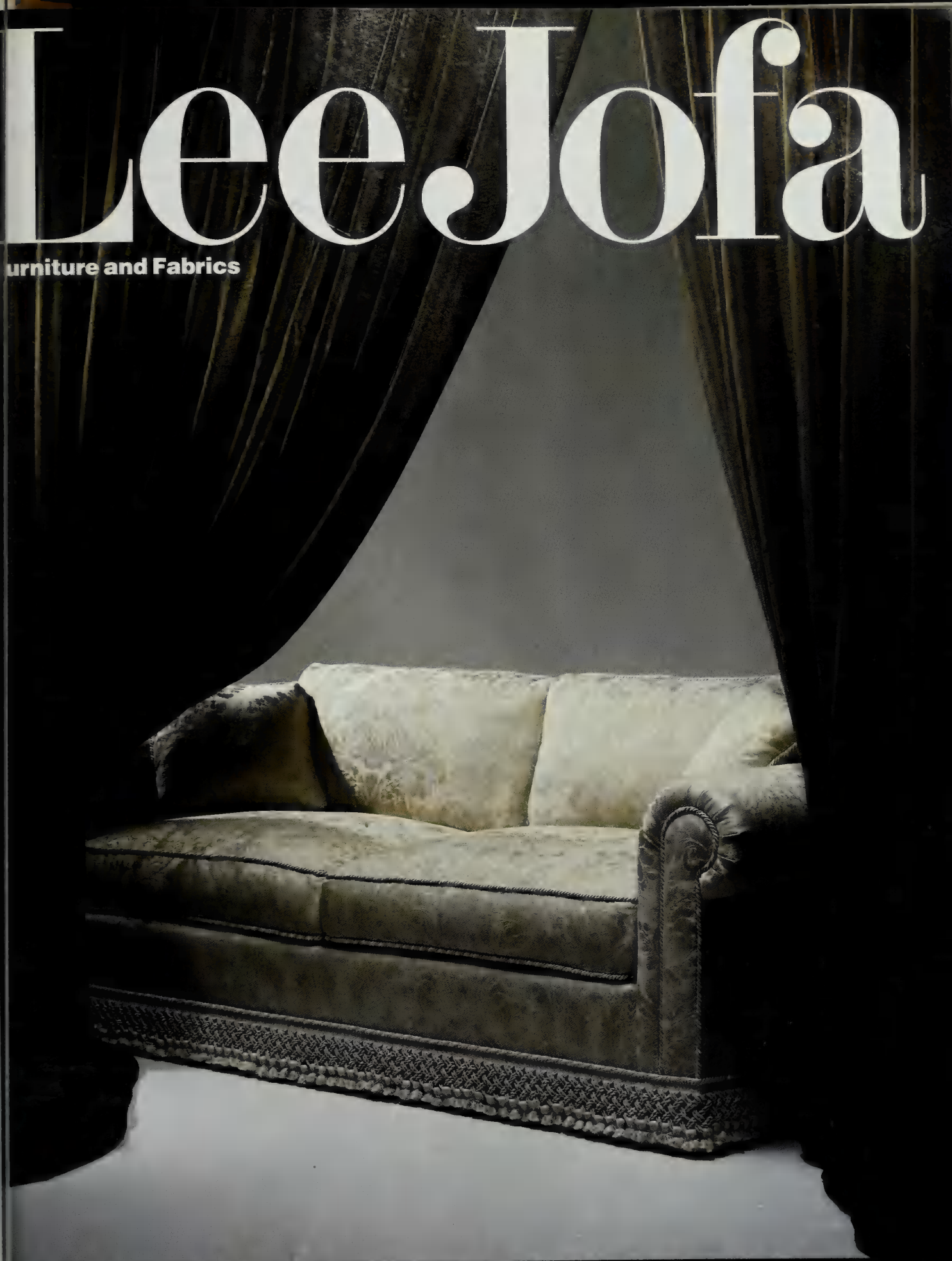
Unfortunately, the residence was never constructed. About the time Loos completed the design, Baker decided to go on a two-year world tour. By the time she returned to Paris, Loos had gone back to Vienna and was no longer present to encourage her to build. Though fascinated by Loos as a person, Baker probably had problems with the stark, if playful, design. Perhaps she was unable to make the intellectual leap from her

Loos reveled not only in high culture but in the cabaret and all forms of dance.

love of bodily nudity to an appreciation of architectural nudity. That she ultimately chose to live in a rural historicist château rather than in Loos's urban box suggests her ambivalence toward modernism. She left no record in her memoirs as to why she commissioned the design or why she abandoned it. She must have liked its sensual drama while, ironically, rejecting its modernist nudity. It became, nevertheless, as an unbuilt design, a major icon of architectural modernism and, like Baker, Tzara and Loos themselves, a symbol of the culture of Paris in the twenties.□

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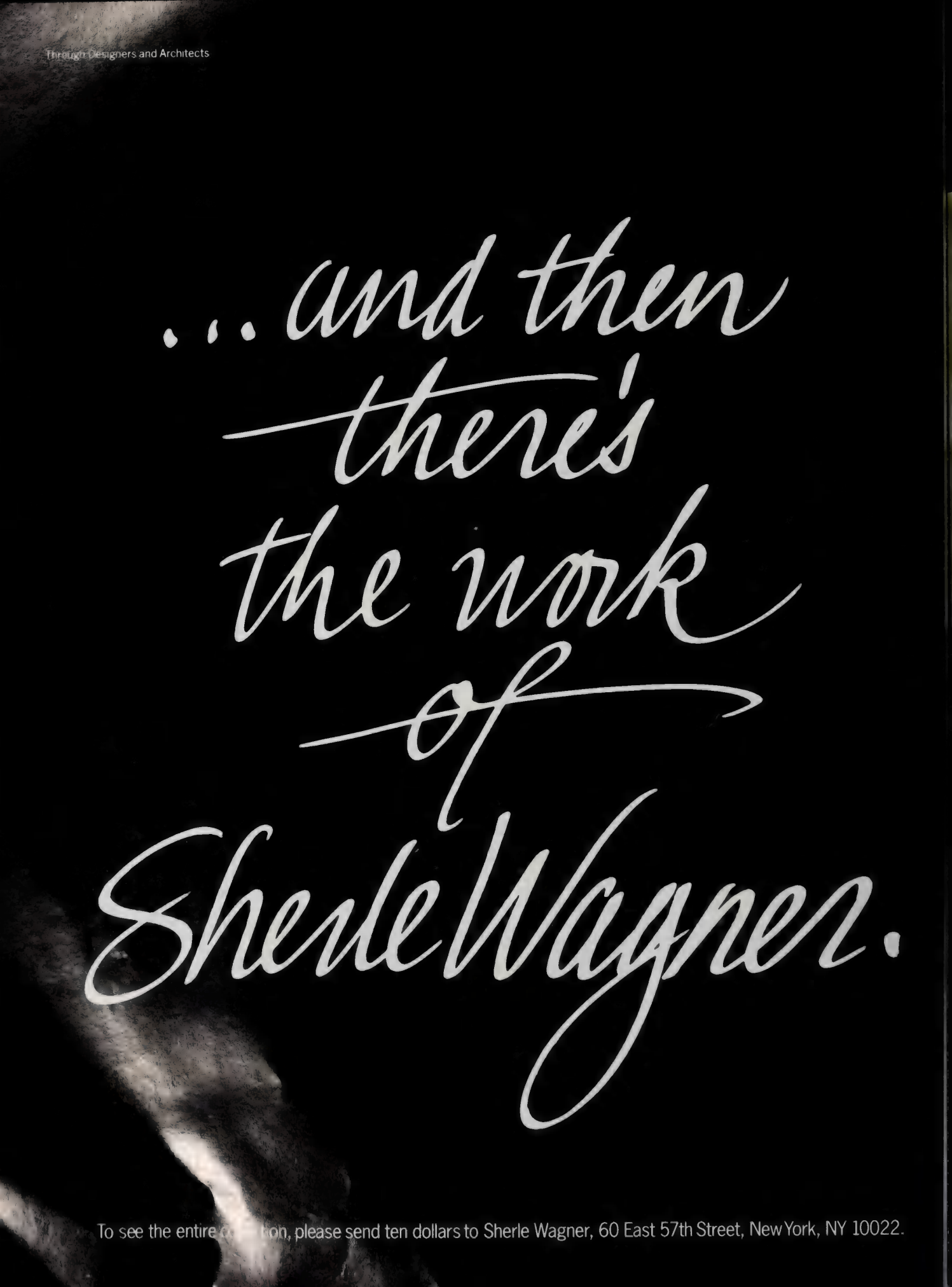


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East by Far East

Contemporary Orientation on Long Island

INTERIOR DESIGN BY THOMAS BRITT, ASID TEXT BY BROOKS PETERS
PHOTOGRAPHY BY JAIME ARDILES-ARCE







PRECEDING PAGES: "I chose white and simple colors for the living room so that one is never distracted from the Oriental art," says Thomas Britt of his design for a Long Island house. "Instead of draperies, I placed six tall raffia palm trees by the windows, which play off the garden outside." Buddha hands are from Thailand. Stark carpet. Kravet chenille throughout. LEFT: The Jacobean paneling in the living room and elsewhere downstairs came from the estate of Huntington Hartford.

FOR INTERIOR DESIGNER Thomas Britt, rooms and hallways are not merely spaces but presences with distinct, sometimes complex personalities. Upon entering the Long Island residence of longtime clients who wanted his help in giving their country house "a little flair and imagination," Britt was struck by the living room's limitless possibilities. Yet the gargantuan space—nearly 1,600 square feet—was overwhelmed by its own generous proportions. "I saw this enormous sprawling space that really looked like a room you would find in a country club," says the designer. "But the ceiling is no more than eleven feet high, not the soaring height that I feel the room deserves."

The owners had tried placing independent groupings of furniture in various locations around the room. "There was one arrangement in a corner by the entrance hall," Britt recalls, "and another by the bay window. Then a couple of pieces around the fireplace. The center area was completely empty, and it looked wonderful—like you could have a great big dance in there." But the clients, who entertain on a smaller scale, wanted something warmer in spirit. So Britt conceived a décor that was "relaxing and carefree" yet still offered "a bit of formality."

He immediately set out to maximize the living room's potential. "I said, 'Let's take hold of it and conquer it by anchoring enormous sofas back-to-back in the middle of the room with one facing the fireplace and the other facing the windows that look out over the gardens, the lawn and



"The wood panels in the dining room had been painted over by previous owners," says Britt, "but we stripped them and brought them back to the way they once were." The dark wood provides a strong background for the clients' collection of porcelain. At left is a 19th-century carved bamboo altar table that was discovered by Britt in China.

the Atlantic Ocean beyond." Because the room was so expansive, Britt repeated the pattern in a perpendicular fashion "with sofas on either side of the fireplace, two of which I also made a back-to-back pair, and another, with a long table behind it, that I placed facing a Renaissance-style cabinet with a video screen inside."

To overcome the room's lack of height, Britt devised several practical solutions. First he designed the sofas, covering them in an off-white-and-bone chenille and shaping them "so long and deep," he says, "with cushions so oversize, that it gave the whole room a low, sleek look." In between the four central sofas, Britt placed a large ottoman, also in white, surrounded by narrow eighteenth-century Chinese bench tables. Donald Maxcy of Monterey, California, installed a lighting system, Britt adds, that opened up the ceiling. For the floor, Britt chose a white textured carpet inspired by the work of innovative designer Frances Elkins, who used furniture, accessories and fabrics in a way that gently underscored the grandeur of big spaces.

Britt also brought in a pair of eight-foot-tall red porcelain vases to further the illusion of height. They easily dwarf everything else in the house, with the exception of a giant pair of Buddha hands that the residents purchased in Thailand, which Britt placed underneath a spotlight on a table behind one of the single sofas.

The house itself was built a hundred years ago by the founding family of the town in which the clients live, some forty-five minutes outside New York City. It is filled with their collection of exceptional pieces of Oriental art. "We enjoy their sense of peacefulness and gracefulness," says



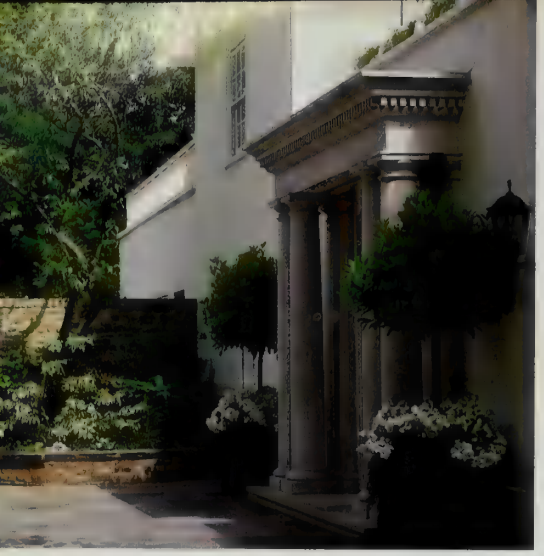
A pair of late-19th-century Viennese beds, made of burl with mother-of-pearl inlay, are set in the master bedroom alcove. Before them is a circa 1870 marble-topped Charles X table. The white porcelain jars in niches are an essential ingredient in what Britt calls "the serenity look." Kreiss sofa and pillow fabric. Walls are suede-covered.

the wife, who travels frequently to Asia with her husband.

Thomas Britt shares his clients' passion for the Far East; he makes one or two trips a year to Hong Kong, mainland China and India. In India, the designer found a number of exotically carved antique capitals, Corinthian in style, which he brought back and used as table bases and side tables. Britt placed an antique red bamboo table he found in China in the dining room because "it reminds me of the wonderful hotel in Hong Kong called the Repulse Bay Hotel, which I used to visit all the time." Indeed, much of what Britt has accomplished in the Long Island residence is a contemporary updating of the sweeping verandas, comfortable chairs and potted palms that epitomized British colonial style.

Perhaps his cleverest touch was to use isolated splashes of extremely vivid color—chartreuse, blue, jade green and orange—in the accessories throughout the house, including a collection of yellow Peking glass ornaments in the living room and a set of bright blue porcelain vases in the entrance hall. He also used dark green and chocolate-hued fabrics for the valances in the library bar and upstairs sitting room.

"I always try to design things for the people who live with them," Britt says. Very often that means maintaining a working relationship with his clients long after a project is completed. "The wonderful thing about Thomas Britt's interiors," the wife says, "is that they will grow with us. We'll be going back to Thailand soon and will probably return with something new. Then I'll say to Tom, 'We have to find a place for this,' and I am sure he will." □



London's Park House

The Hidden Enclave of Gert-Rudolf and Donatella Flick

ARCHITECTURE AND INTERIOR DESIGN BY TONI FACELLA SENSI
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

IN PARIS, everyone knows the avenue Foch, and in New York, Fifth Avenue is fine, but London has secrets. Some of the best houses are hidden, left over from the days when Kensington and Chelsea were country villages.

Anyone lucky enough to come upon one of these secrets should be warned that it takes even more luck to buy it. Gert-Rudolf and Donatella Flick had that luck when they heard, in the middle of a hot and sleepy August, that Park House was for sale. London was empty. They had just come back from a cruise themselves. Within two hours they had heard the news, seen the house and gone into action. When the advertisements were out in September, the house was already theirs.

It is a residence with a charming past, a simple, early-nineteenth-century farm cottage that seems to have been forgotten when rows of terrace houses went up on all sides in the nineteenth century. Park House and nearly an acre of garden were spared in the middle of a new block, with all the enchantment of a dwelling in a woodland clearing.

When the great American garden designer Lanning Roper lived there in the 1950s, he created a garden that set a style for country flowers in town and inspired postwar Londoners to become gardeners again. Cecil Beaton photographed the wildflowers, the thick greenery that backed them up and the little rarities that reveled in the warmth of sheltered walls.



OPPOSITE: When Gert-Rudolf and Donatella Flick sought to establish a sense of unity and order in Park House, their much-expanded 1830 farm cottage in London, they turned to Italian architect and designer Toni Facella Sensi. Set amid nearly an acre of gardens, the property is surrounded by 19th-century row houses. The Doric portico was added "because the front door was small," says Facella Sensi. "There was no point to it."

BELOW: The entrance hall was originally just a simple passage that connected the house with the studio that had been built behind it. Facella Sensi made the space wider and added columns and trompe-l'oeil walls that were painted to look like stone. A pair of 18th-century paintings of Venice created by Francesco Tironi face an Italian equestrian statue and a marble side table. Doors are from Crowther of Syon Lodge.



Lanning Roper's own book *Successful Town Gardening* celebrated his secret garden.

More years passed. Successive owners smartened things up, enclosed a link between the house and studio, and built more rooms and a conservatory. And, in a haphazard, added-on sort of way, the cottage grew to something grander. It had the English charm of the slightly piecemeal, but no order.

That was how the Flicks found it. They then turned to Toni Facella Sensi in Rome, an architect and designer with a native Italian sense of the classical principles of symmetry and balance, a man who says, "When the proportions and the order are right, the decoration is half done."

The Flicks wanted a house, not a cottage, and Facella Sensi says, "When we began there were doors everywhere—everything was quite im-

OPPOSITE LEFT: Gert-Rudolf Flick and his wife, Donatella, and their son, Sebastian. OPPOSITE RIGHT: A 1763 capriccio by Bernardo Bellotto hangs in the Red Room above a pair of 1821 silver-gilt Paul Storr basins and a 1762 basin and ewer by Thomas Heming.

BELOW: The Red Room used to be the studio, which was probably built early in this century. Because the room was so big, Gert-Rudolf Flick was able to begin collecting large Italian landscape paintings as well as old masters. Two 18th-century mirrors flank Giovanni Pannini's *View of the Trevi Fountain*, 1765.









proviso. We gave it an arrangement."

For nearly two years the structural work proceeded. Doors were lined up to create vistas; windows were moved and added for balance. Walls came down to make larger rooms; walls went up to make new rooms from a maze of corridors. The staircase was moved, doubled and dignified with Italian grotesque decoration; the narrow passage that linked the house and studio became architecture, with mahogany doors and Italian marble columns.

Now the house is a fine setting for the Flicks' remarkable collections of English silver, antique furniture and Italian landscape paintings. Gert-Rudolf Flick is the owner of *Apollo* magazine and is a collector with broad interests and knowledge who believes in the complete house—not one collection to the exclusion of others, but a balance that makes a house rather than a museum.

The silver makes the point. His is one of the ten best private collections of English silver in the world, but it is not all kept behind glass. New acquisitions are left out in the bedroom or on a low table where they can be enjoyed closely and often; a pair of salvers rest on specially made stands; a monteith is used for caviar; an epergne is on the dining table.

The architecture was influenced by these collections—display cabinets were built at the end of each long axis, the ceiling was raised in the dining room to accommodate the paint-

The conservatory, which is enveloped in floral prints, links the Red Room to the garden. There had been a discrepancy between the "very urban Red Room, with its antiques, and the view outside, which seemed like a view from a country house," Facella Sensi says. "It needed to flow together." The wicker furniture is 19th-century style.



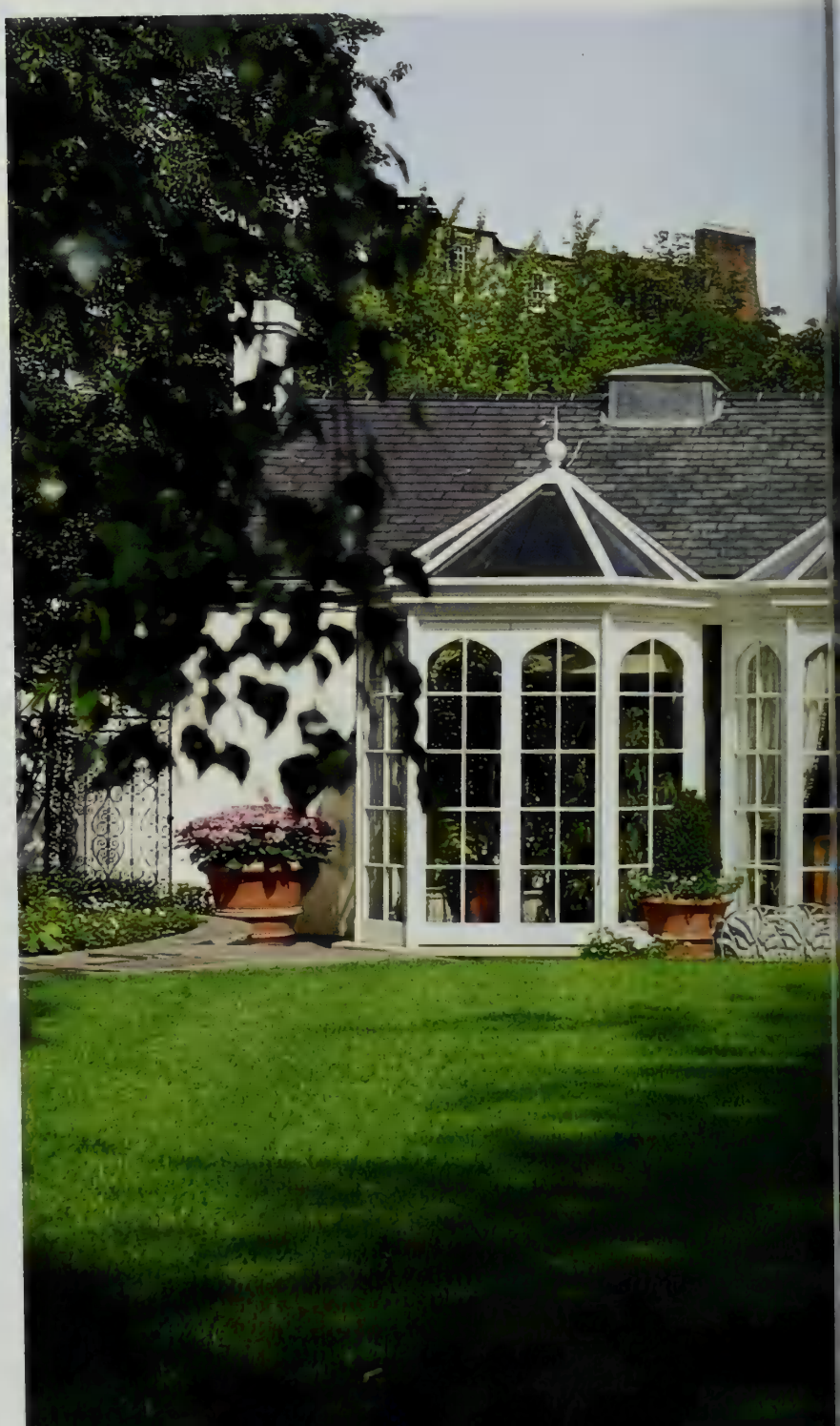
Facella Sensi raised the ceiling of the dining room to improve the overall proportions for the paintings, which include works by Albert Marquet, Camille Corot and Paul Signac. The pair of side tables are after the designs of Thomas Hope. Paul Storr candelabra and candlesticks. The rock-crystal chandelier is from Genoa. Chippendale-style chairs.





"When I do a house, I give the clients a box with the architecture, the proportions, the colors and the light. The small things that give the house its feeling are for them to do. A house is the mirror of the soul." LEFT: Floral fabrics soften the master bedroom.

"The most important part of my work is to enter into the life of my clients," says Facella Sensi. "I get to know them very well. We see each other in all conditions, but still it can be difficult to understand exactly what they want. With the Flicks, however, there was a real collaboration. They definitely knew what they wanted." BELOW: "There are two great luxuries in a house," explains the architect. "Space and privacy. This house has both." Glazed bay windows distinguish the conservatory's exterior.



ings—but the collections also were influenced by the architecture. In particular, the grand Red Room gave them a chance to change the nature of their collection of paintings, from smaller old masters to the large Italian landscape paintings they had always liked. The collection and the house grew together.

The style is international, "appropriate," says Facella Sensi, "because the large, historic houses of England do have an international heritage. Ancestors took the grand tour and bought art abroad, and when they came home they used Italian workmen to build their houses. You can have English style for a cottage, but this isn't a cottage anymore."

International is also appropriate because it is the Flicks' style. He is German. Her father, Prince Missikoff, was Russian, and her mother is Italian. They speak German together, their young son, Sebastian, speaks English to his Scottish nanny, and they also have houses in Gstaad and Geneva. Their friends include scholars and collectors from all over the world.

Understanding that style, doing what he calls "a house that dresses the client well," is what Facella Sensi considers the most difficult but most important part of his work.

They needed a house that would entertain well, not for large parties but for dinners where the food is good and the service perfect, dinners that show they care for the house and want their guests to feel the same.

To find out more about what they needed, Facella Sensi asked questions: "How many dresses do you have?" or "What do you do on Sunday?" As a result, they have dressing rooms that are meticulously planned and a kitchen that is not just stainless steel and efficient but also comfortable, because on Sunday they like to cook for themselves, without staff.

It is all part of Facella Sensi's philosophy that the service rooms are the most important rooms in the house. "I would prefer to lose one library or sitting room and increase space for the services," he says. "Clients often want big reception rooms and try to steal space from the services. I always advise them not to. Fortunately, there was space for everything."

And so the little cottage begins a new life as a little palazzo. It has come up in the world, but it still bears all the charm of a well-kept secret. □







Before

"I wanted the living area to work as an integral, cohesive unit," says Sally Sirkin Lewis of the Los Angeles high-rise apartment she redesigned. "We began by unifying all the horizontals."

In Progress

"Because of where the air ducts were situated, we continued the original theme of a dropped ceiling," Lewis says. She added recessed lighting; wiring and switches were relocated.

BEFORE AND AFTER:

Enriching the Palette

Transforming Blank Spaces for Los Angeles Collectors

INTERIOR DESIGN BY SALLY SIRKIN LEWIS
TEXT BY MICHAEL WEBB
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY JIM MCHUGH
AFTER PHOTOGRAPHY BY JAIME ARDILES-ARCE

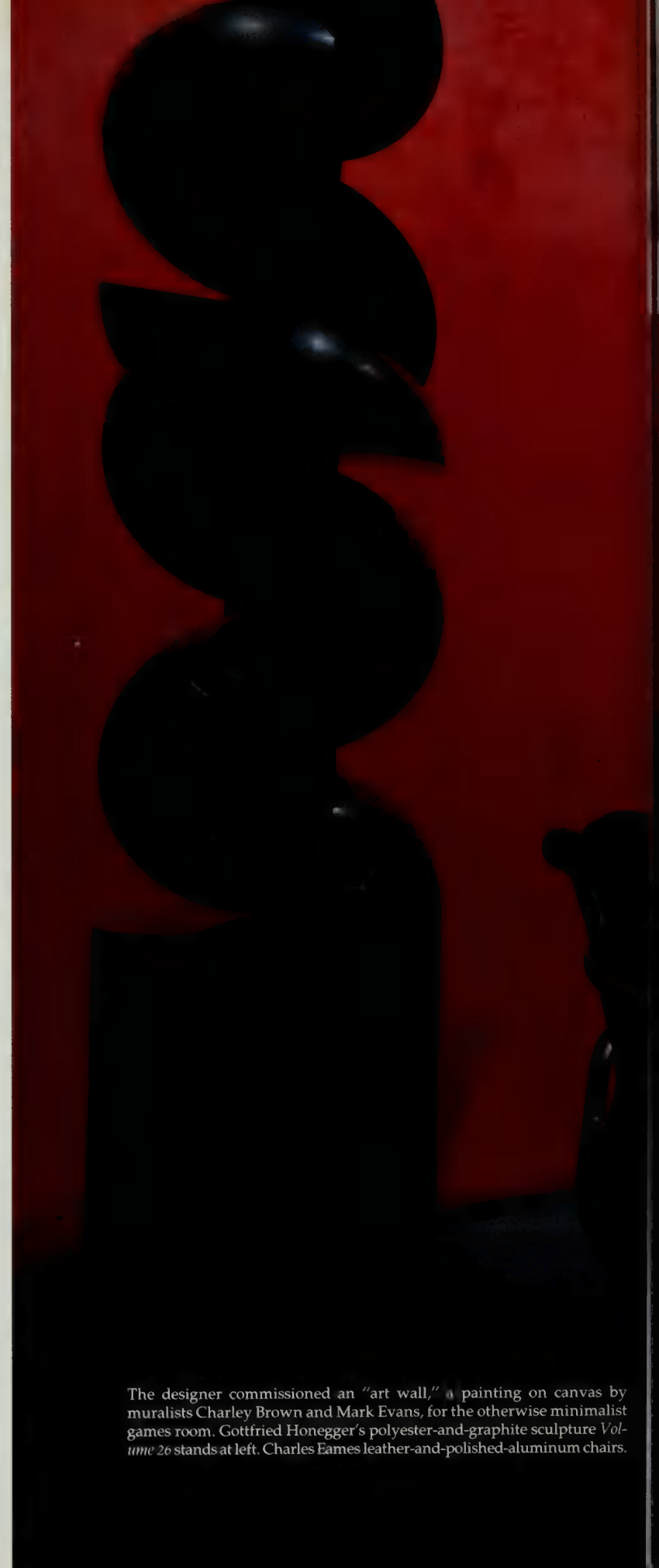


"I added contrast and color, and made the furnishings flow as well as the architectural envelope," she says. Artwork includes Lisa Adams's *Squeeze*, at left; Penelope Krebs's geometric oil *Untitled Study #5* and an untitled painting by Mauro Staccioli, at rear; and, at right, John Millei's *The Paradox of Being Absolutely Arbitrary*; all are 1990. The late-Roman head and stainless-steel planter are from J. Robert Scott, as are the low table, sofa table and the silk and chenille fabrics. Stark carpet.

SALLY SIRKIN LEWIS enjoys being challenged, and a condominium in West Los Angeles proved a good test of her skill in transforming an unpromising shell on a limited budget. When the owners, a Dutch-born couple, first showed her the space, the building was still under construction. "They had given up a large house since their children had grown," the designer explains. "They wanted a place where they would feel comfortable by themselves and also have room to entertain lots of friends and family. And they made it clear to me that they didn't want it to look opulent."

What Lewis saw on that first visit was not encouraging. There were sweeping views, north to the hills and east to the city, but the interior was poorly planned. She decided to create a consistent look and an illusion of free-flowing space by using a few basic materials and colors. White walls and sheer draperies, black floors and countertops, pale upholstery and black leather chairs are enlivened by vivid purple and crimson accents. Unsightly moldings were stripped or concealed; found space was fleshed out with Sheetrock laminate and built-in storage. The monochromatic palette is a foil to the spectacular views and the lively collection of work by promising young artists. The rooms are lit by a constellation of tiny recessed downlights, all of which can be dimmed. "Throughout, I wanted to emphasize continuity, simplicity and practicality," the designer declares.

All three qualities are evident in the master bedroom. Facing the bed is a bank of white-lacquered drawers, with cabinets and display shelves—for the owners' treasured collection of antique dolls and other objects—alternating above. "There are a few extravagances," Lewis concedes. "Macassar ebony brings a touch of luxury to the side tables and big circular mirrors, [illegible] the carpet is commercial-grade [illegible] swirl of expressive ink lines by [illegible] Adams is given resonance by [illegible] carved and gilded frame. [illegible] and match-



The designer commissioned an "art wall," a painting on canvas by muralists Charley Brown and Mark Evans, for the otherwise minimalist games room. Gottfried Honegger's polyester-and-graphite sculpture *Volume 26* stands at left. Charles Eames leather-and-polished-aluminum chairs.



In Progress

Rewiring also occurred in the games room, where Lewis used Sheetrock to deepen the wall space enough to hold wall-to-wall, floor-to-ceiling bookshelves as well as a built-in desk.



In Progress

Cabinetry constructed for the dining area is echoed throughout the apartment. "The matte white matches the walls and contributes to the architectural theme," Lewis says.

RIGHT: For the dining area, at rear, "tables and chairs are repeated, as are the colors, textiles and details," she says. *Red Dot*, 1990, a sculpture by Jay Johnson, hangs near the entrance. Three 1989 sculptures by Molly Mehaffy are on the cabinet. A 1990 sculpture by Stephen Dobbin stands beyond the dining table.



"The space owes much of its quality to the residents, who were generous and open-minded, understated and refined," says Lewis. ABOVE: The dining area window offers a city view. An untitled 1989 oil by Michael Bisbee is mounted on one wall. Lee Jofa drapery sheers.





In Progress

In the long, rectangular master bedroom, Lewis added a column and built out the wall by the window, creating a symmetrical niche instead of undistinguished sliding glass doors.

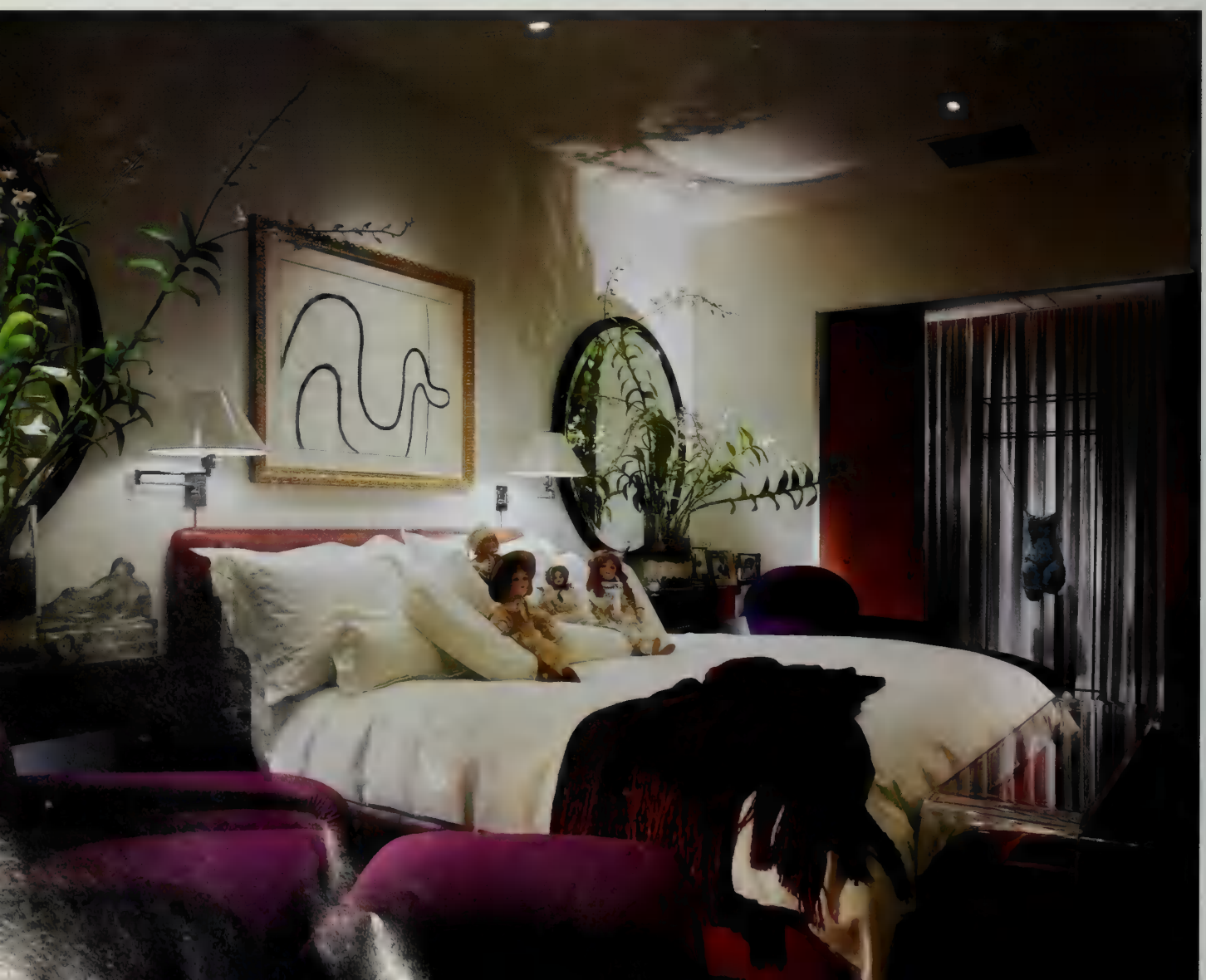
ing ottomans appear as striking in this sober setting as a bunch of bougainvillea in a Puritan parlor. A similar strategy is employed in the guest bedroom, although there the balance shifts, for the bedspreads and bolsters sing with color.

Tiny spaces are given theatrical treatment. A dressing area lined with closets has become a hall of mirrors, creating a play of reflections worthy of a grand ballroom. The powder room is another spectacle in miniature. Every surface is black: lacquered ceiling, walls covered in wool suiting fabric, slate floors, granite counter, laminate-clad door; even a mythical statue from a fountain. Within this cocoon, an oversize gilt-framed mirror and an antique stool with silk cushion have a dramatic impact.

The condominium tower is angled to maximize views, and this angularity shows up in the plan of the living area. Lewis echoed the eccentric shape with a big sofa, upholstered in hand-loomed bouclé silk, with sides extending forward in an embrace of

BELOW: "It was exciting to assemble a collection of quality art by young people," Lewis says. A 1990 work by Lisa Adams hangs in the master bedroom. In the niche is Jeff Price's 1989 *Fount I*. Lalique nude, ebony tables and mirrors, chair and ottoman fabric, chenille throw, and glove leather for the bed and window panels are from J. Robert Scott.

The monochromatic palette is a foil to the spectacul



the facing wall. "I wanted to articulate the space and to create varied options for sitting and dining," she says.

Lewis is particularly proud of her success in animating every room with an eclectic choice of artworks. A suite of polished mixed-media panels by Aharon Gluska, a young Israeli artist, lines the walls of the guest bedroom. For the entrance hall, she commissioned a wood wall relief that is as powerful and richly glowing as the last glimpse of a Santa Fe sunset. Molly Mehaffy, a recent graduate of Antioch, created the geometric steel forms that occupy a wall niche in the dining area. One of the more impressive works fills a wall of the games room: an abstract mural in red and black that suggests a Mark Rothko. Two San Francisco artists, Charley Brown and Mark Evans, painted it on a roll of canvas and mounted it to look as though they had executed the work in situ. It's another demonstration of how inventiveness and a sense of color can create an environment of rare spirit. □



In Progress

"In the guest bedroom, I chopped into the ceiling to create room for a blackout shade and drapery heading," Lewis says. To increase wall space, she closed off one of the closets.

BELOW: "My intent for the guest bedroom was to make it a fun yet somewhat sophisticated space," she says. Two of the seven mixed-media works from Aharon Gluska's *Cycle of Life* are mounted above the twin beds. A Mexican stone sculptural fragment is displayed on the bedside table. Lee Jofa drapery sheers; Stark European goat-hair carpet.

iws and the lively collection of work by young artists.



IT IS A STRIKING, even astonishing house, one that manages to convey both austerity and grandeur. Located in Texas and designed by I. M. Pei during the mid-1960s, when modernism was the reigning architectural ideology, it has poured-concrete walls, pale marble floors, skylights, expansive plate-glass windows and a soaring entrance gallery. In keeping with the tenets of modernism, almost all of the walls in the house were originally painted white, and for many years that rather arid environment seemed to the owner to provide the ideal backdrop for her extraordinary collection of modern, contemporary and primitive art.

Eventually, however, the house's harsh surfaces and sharp edges began to feel cold and unwelcoming. So the owner asked Ron Bradshaw, of the firm Bradshaw–De Palma in New York, if he could do something to make it more inviting.

"It had a minimalist, modernist feeling," Bradshaw explains. "The client wanted it to be much warmer, more intimate, more human in scale." Total renovation was unnecessary. "It was more in the nature of a spruce-up," he says. "I was asked to soften what was there, and so instead of getting rid of things, we reused them."

It was a tricky undertaking nonetheless. Although Bradshaw had been asked to create a new atmosphere, he had to retain the deference to the art that characterized the house in its strict modernist phase.

Imposing works dominate virtually every room. The entrance gallery boasts a huge Frank Stella painting of vivid concentric circles that are divided into paneled squares and wedges. A jagged Franz Kline is the

The owner of a dramatically modern Texas residence built in the mid-1960s by I. M. Pei, which [illegible] important modern and contemporary [illegible]ed Ron Bradshaw "to break up the spa[illegible]'y and soften it through use of color and [illegible]terials." In the entrance hall are painting[illegible]chard Diebenkorn's *Ocean Park* series, [illegible]48 oil by Clyfford Still, and sculptu[illegible]bon and Zaire. Queen Anne lacqu[illegible]able. Brunschwig & Fils wallcove[illegible]r and sofa fabric.



Modern Disciplines

An Art Collection Sets the Tone for an I. M. Pei House in Texas

INTERIOR DESIGN BY RON BRADSHAW OF BRADSHAW–DE PALMA
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS



"We created vignettes for visual interest as well as to humanize the scale of the house," says the designer of the foyer off the entrance hall. A 1962 Robert Motherwell oil, *Elegy to the Spanish Republic #79*, is mounted above an 18th-century marble-topped console, on which stands a Kota wood-and-metalwork reliquary figure from Gabon. An inlaid ebony chest rests below. The hollow wooden head, at left, is from the Tabar Islands.

most prominent feature of the larger of the two living rooms, while a Mark Rothko glows in the second. An arrestingly vivid Hans Hofmann presides over the dining room. At the end of a hall near the entrance looms an acrylic by Helen Frankenthaler.

Such large, assertive works cannot easily be blended into the décor of a room. "The changes we made totally altered the look of the house while keeping the same emphasis it had had before on the art collection," he observes. "In each room, we let the art set the tone."

Bradshaw's softening scheme depended primarily on generous doses of that conspicuously absent ingredient—color. In two adjacent living rooms, the overall touch of color was provided by a pair of hand-knotted rugs. They contain a jaunty buttercup yellow, which Bradshaw appropriated for the upholstered fabric, a strié taffeta, that he used to cover the walls. "It's a soft, cheerful color," he says.

Next, Bradshaw installed draperies at the windows of both living rooms, which until then had been treated only with simple sunscreens. The brick-red pattern he chose for the embroidered panel running down the draperies came from the rug as well. "We wanted colors that would set off the art," the decorator remarks.

Finally, brick red and buttercup yellow became the colors for the pillows scattered across the sofas. "These colors unified the space and brought the scale of it down," he says. "Connecting all the planes this way makes the rooms feel more intimate."

That mood was heightened further once Bradshaw rearranged the furniture to create conversational groupings and added a few antiques.

In the heyday of modernism, its devotees would have been appalled by a client's decision to hide the functional lines of a window with draperies and to enliven a room with bright colors, period furniture and lush fabrics. "To the strict modernist this

is anathema," the designer says with a laugh. "But unfortunately, people don't always feel comfortable in that sort of atmosphere. It can become tiresome."

Bradshaw did not banish white altogether. The ceilings, floors and sofas all remained as they were. "The backgrounds needed to be warmed up, but we wanted to keep some white to harmonize with the existing architecture," he explains.

By painting the walls certain colors, Bradshaw was able to draw attention to relationships among paintings that might have otherwise gone unnoticed. For example, the owner had hung a series of Joan Miró gouaches in the hall leading to the house's three bedrooms. All four of the paintings employ soft brown tones that are also echoed in an oil by Robert Rauschenberg on the opposite wall.

The sitting room is the one room in the house that enjoyed some color before Bradshaw arrived. Its dark coral-lacquered walls complement the persimmon in the hall. Bradshaw replaced the room's off-white furniture with two overstuffed chairs in green strié velvet. To heighten the clubby feel of the room, he exchanged a modernist chrome-and-glass low table for an antique table from India with inlaid ivory. "The room was colorful to begin with," he says. "We added more color."

Bradshaw had the most fun redoing the guest bedroom. Above the beds hangs Andy Warhol's red silk screen of a bullfrog, which is from the artist's *Endangered Species* series. "It's a colorful, playful painting," the designer says, "and we wanted to give it a colorful, playful counterpoint. Chintz had just the feeling we were looking for."

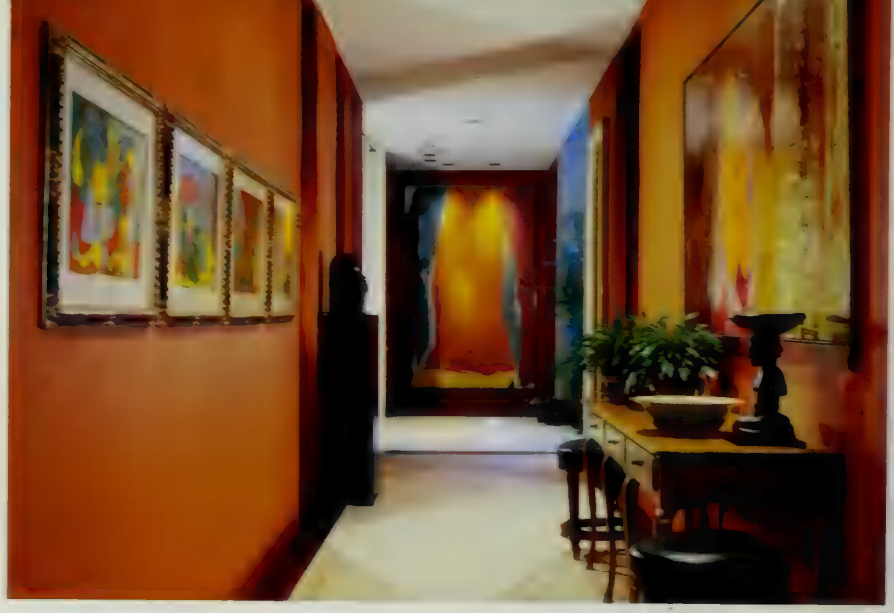
Bradshaw hung the windows with an almost gaudy chintz of pink, green and black. He covered the beds with the same material, then upholstered the walls with a shimmering dark green moiré fabric.

"It gives the room a quasi-nineteenth-century feeling that contrasts with the very contemporary statement of the Warhol," Bradshaw says. "You can't re-create a nineteenth-century room in a modern house, but you *can* have fun referring to it."

And indeed, the designer's work represents a rather spirited updating of a high modernist house that had begun to seem a bit too severe. "Call it a color job," Bradshaw suggests. □

Of the living room, Bradshaw says, "We wanted to soften the architecture by covering the walls in a pale yellow fabric and draping the windows in a tailored but not severe manner." Antiques include an 18th-century side table and a Louis XV–style bergère. Arshile Gorky's *Plow and the Song* hangs over the mantel; at right, de Kooning's *Two Women*. Scalamandré striped chair fabric. Drapery fabric, Clarence House. Edward Fields rug.





RIGHT: Helen Frankenthaler's *Orange Prosscenium*, 1968, dominates one end of a hall; a series of Miró gouaches from 1954 lines the wall at left. Robert Rauschenberg's *Hawk-Eyed (Copperhead)* hangs over a Luba wooden stool with a female figure. Edward Fields runners.

BELOW: "Our objective was to spruce up and warm up the space, using mostly existing furnishings and rugs," says the designer. A 1954 Mark Rothko oil hangs in a hall just beyond the living room. Behind the sofa, which is covered in Cowtan & Tout fabric, is a table that was created from a coromandel panel.





LEFT: In the large dining room—made more intimate with two skirted tables—are 19th-century coromandel screens. The oil is *Iris*, 1964, by Hans Hofmann. Silk plaid from Clarence House; chairs upholstered in Hermès leather. Brunschwig & Fils wallcovering.

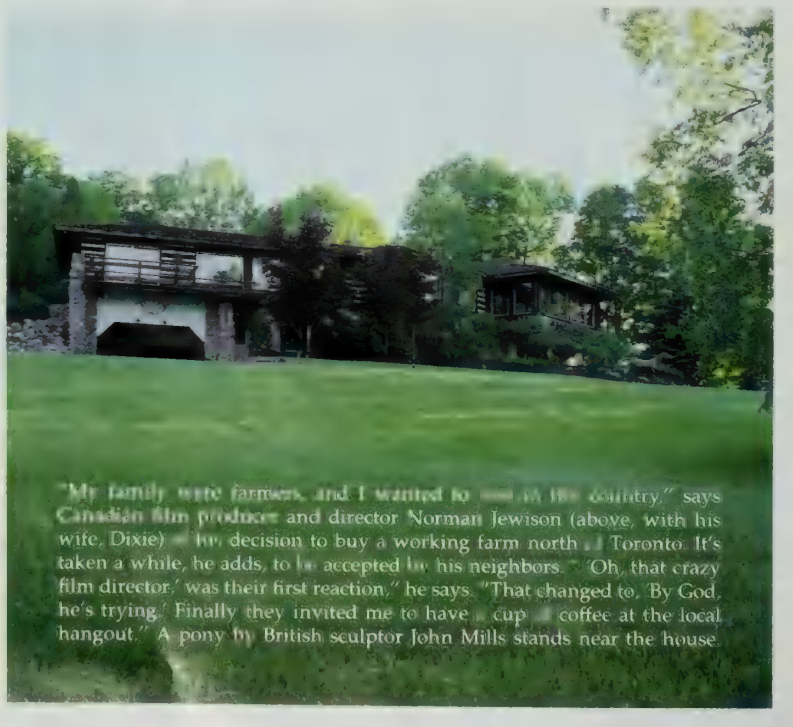
BELOW: "We wanted to make the guest bedroom comfortable and give it a 19th-century influence," says Bradshaw. The eclectic pieces include a Biedermeier étagère and a Japanese lacquered table. Red-and-black chair fabric from Cowtan & Tout; sisal-patterned wool carpet from Patterson, Flynn, Martin & Manges.



ARCHITECTURAL DIGEST VISITS:



Norman Jewison



"My family were farmers, and I wanted to [illegible] in this country," says Canadian film producer and director Norman Jewison (above, with his wife, Dixie) of his decision to buy a working farm north of Toronto. It's taken a while, he adds, to be accepted by his neighbors. "'Oh, that crazy film director,' was their first reaction," he says. "That changed to, 'By God, he's trying.' Finally they invited me to have a cup of coffee at the local hangout." A pony by British sculptor John Mills stands near the house.

TEXT BY [illegible] CHEEVER PHOTOGRAPHY BY DAVID ALLEN

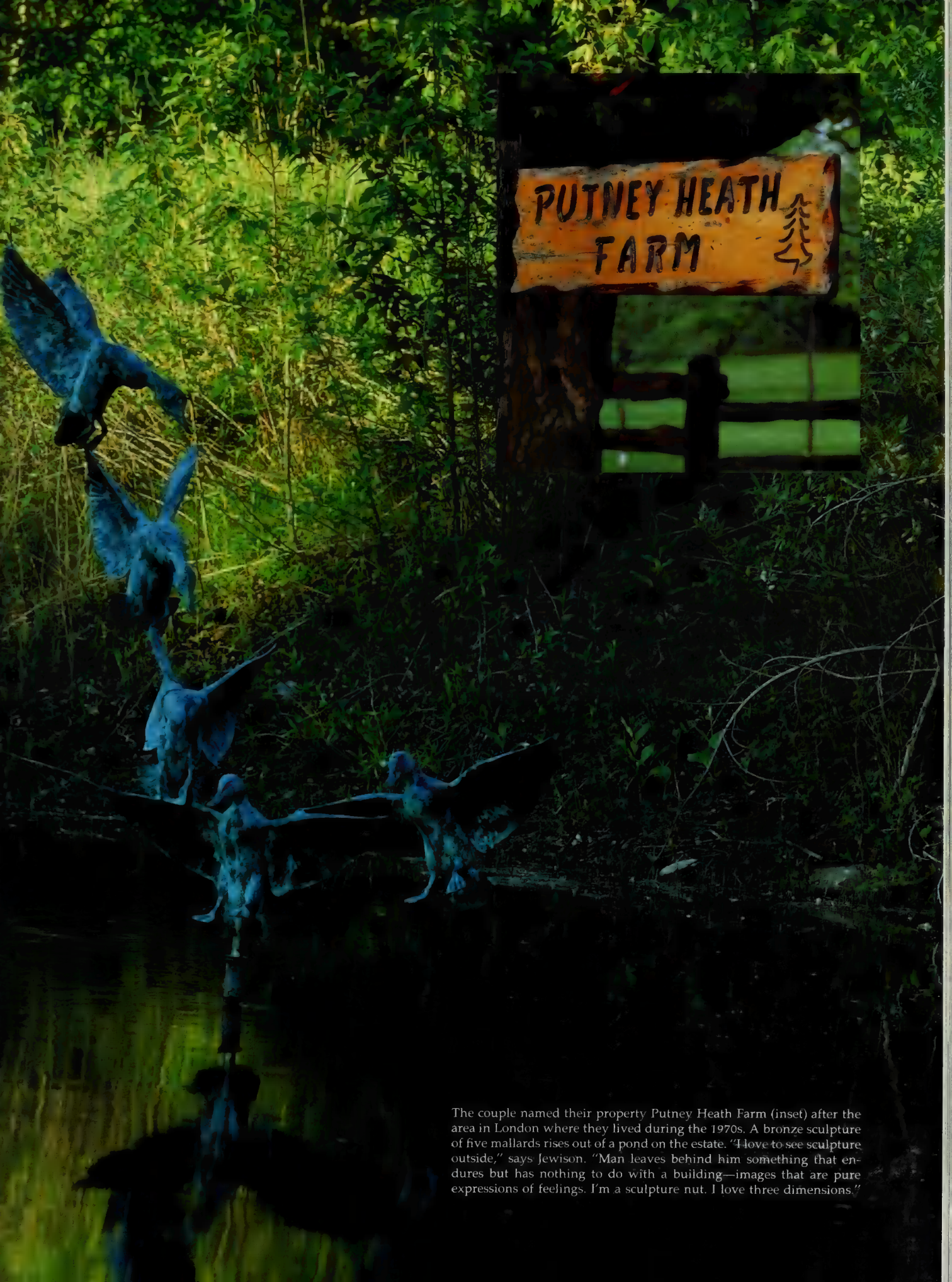
USING THE ROLLING hills of Ontario as his set, Norman Jewison is directing a large-scale drama with Nature cast as the female lead. His 285-acre Putney Heath Farm is a brilliant collaboration between a veteran director and a seasoned performer. Jewison coaxes the finest acts from his property—her sweetest maple syrup, her best Hereford calves—with the same passion and friendly force he used to persuade Cher to turn in her Oscar-winning performance as a dowdy widow in *Moonstruck* and to transform Anne Bancroft into the secretive mother superior in *Agnes of God*.

The house at Putney Heath Farm cleverly manipulates the weather for human comfort. The 1973 fieldstone-and-cedar building is set into the southeast side of a ridge, protected from the prevailing arctic storms of the Canadian winter and open to summer breezes. The builders, Jewison explains, "shot the equinox," measuring the sun on the longest and shortest days of the year and angling the eaves exactly to block the light in the summer and direct it through the big Permafrost windows along the front of the house in the winter.

The land falls away in folds toward a lake that Jewison had dredged to make it deeper and into which he dumps four hundred pounds of lye every year to counteract the effects of acid rain. On the island, he put the gazebo where Jane Fonda seduced Anne Bancroft into having a smoke in *Agnes of God*; a stained-glass window and dormers from the movie are built into the cow barn.

The landscape is punctuated with a series of strategically placed bronzes. A flight of sculptured ducks takes off from the surface of a pond where real mallards glide in serene silence through the glassy reflection of a stand of birches. A couple embracing greets visitors on the flagstone path that leads down to a hidden swimming pool. A bronze pony, modeled from a Portuguese circus pony by British sculptor John Mills, sniffs the air on the front lawn.

Jewison is known as an actor's di-



The couple named their property Putney Heath Farm (inset) after the area in London where they lived during the 1970s. A bronze sculpture of five mallards rises out of a pond on the estate. "I love to see sculpture outside," says Jewison. "Man leaves behind him something that endures but has nothing to do with a building—images that are pure expressions of feelings. I'm a sculpture nut. I love three dimensions."



LEFT: The director, in one of the barns, says his neighboring farmers are concerned with "survival and the conservation of the land—not with talking about movies and politics."

rector—he demonstrates to actors what he wants—and he's a farmer's farmer. During the six months or so a year that he lives at Putney Heath Farm, he joins his farmhands in baling hay, tapping the sugar maples and fussing over the formula for the maple syrup, mucking out stalls, slopping the three baby pigs named the McGuire Sisters, and attending the birth of calves. His eighty-five head of prizewinning Polled Herefords are as much stars for Jewison as the actors he directs. The hallway of the house is hung with pennants and ribbons won by his bulls. "When Iceman [one of the Putney Heath Herefords] won the grand champion at the Canadian National Exhibition, it was better than winning an Academy Award," he says.

In fact, Jewison's films, including the 1965 romantic classic *The Cincinnati Kid*, with Steve McQueen, and the legendary *In the Heat of the Night*, have won nine Oscars and been nominated thirty-nine times. Lithe and cordial at age sixty-four, Jewison is a Canadian homeboy who made it big. His comic cold-war hit *The Russians Are Coming The Russians Are Coming* brought the house down when it was shown at a retrospective honoring his work in Moscow last year. His direction of *Fiddler on the Roof* has made him a folk hero in Israel.

But Norman Jewison makes movies as if fame and fortune were not important to him. In its own way, each of his films—from the drama *A Soldier's Story* to *In Country*, about the domestic effects of the Vietnam War—is a cinematic fable infused with a fierce and moral apprehension of the human condition, a bleak grappling with the difficulty and myste-



LEFT: The cow and her calf are the real stars at Putney Heath Farm, part of the herd of champion Polled Herefords that have won awards in Canada, the United States and England.

RIGHT: In his Toronto office hang the Order of Canada and signed photographs of Mother Teresa and Wayne Gretzky. The director's chair has traveled around the world with him.

riousness of the twentieth-century experience. There are few heroes, and many surprises. "The idea behind the movie is the most important thing," he says. "The story and the characters are always my inspiration. Most of my films deal with strong ideas, dramatic confrontations . . . and somewhere there is betrayal."

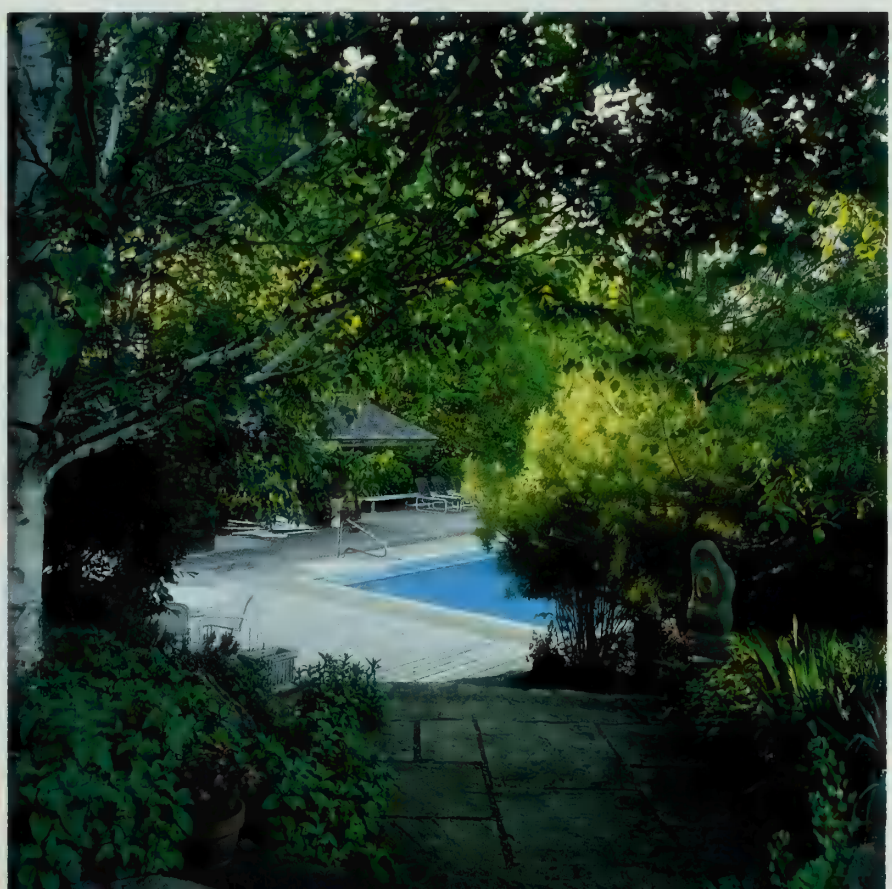
He maintains a house in Malibu and an apartment in Manhattan. But the farm, less than an hour from where he grew up in a middle-class family in Toronto, is his literal and spiritual center and the household for his three grown children and Dixie, his wife of more than thirty years. "It's so easy to put down roots here," Jewison says. "We're all peasants, really. We're part of nature, we belong in nature. It's been a very spiritual experience being here. You could say it's my own personal ashram."

A practicing Methodist, Jewison finds his own faith confirmed by nature. "There is a central harmony," he says. "A snowflake is almost perfect. When you see that, you feel that there is some design. It leads me to believe that some thought went into all of this. Life is difficult, and this gives me some comfort. I believe we should grab anything that makes it easier. What did Cicero say?" Jewison gives one of the low chuckles with which he often lightens his own pronouncements. " 'Life is like a play with a troubled second act and an unfortunate ending.' Oh well, if Cicero didn't say that, he should have."

One of the difficulties in Jewison's life has been his stormy love-hate relationship with the United States. A political liberal who came of age in the early 1960s, he was severely dis-

continued on page 208



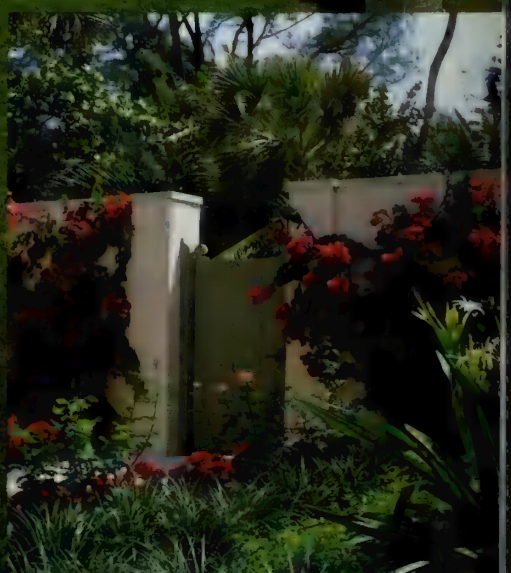


RIGHT: Nestled at the foot of limestone steps is a sculpture by a Canadian artist. The swimming pool, sheltered by birch trees and flowering shrubs, is bordered with cedar planks.

High Style in Palm Beach

Grand Strategies for a Spanish Colonial Villa

INTERIOR DESIGN BY BUNNY WILLIAMS
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM





THIS IS WHAT IT WAS IN 1988 when it was offered for sale, this pale-pink-stucco Palm Beach villa set well back from the boulevard behind a high wall: It was big but not mammoth; it was lushly planted—one of those villas, as someone once said, that seem to beget their own palm trees; and, being a Marion Wyeth–designed Spanish Colonial from the vintage 1920s, it had a certain vernacular character. What it was not was a house conceived in a high style.

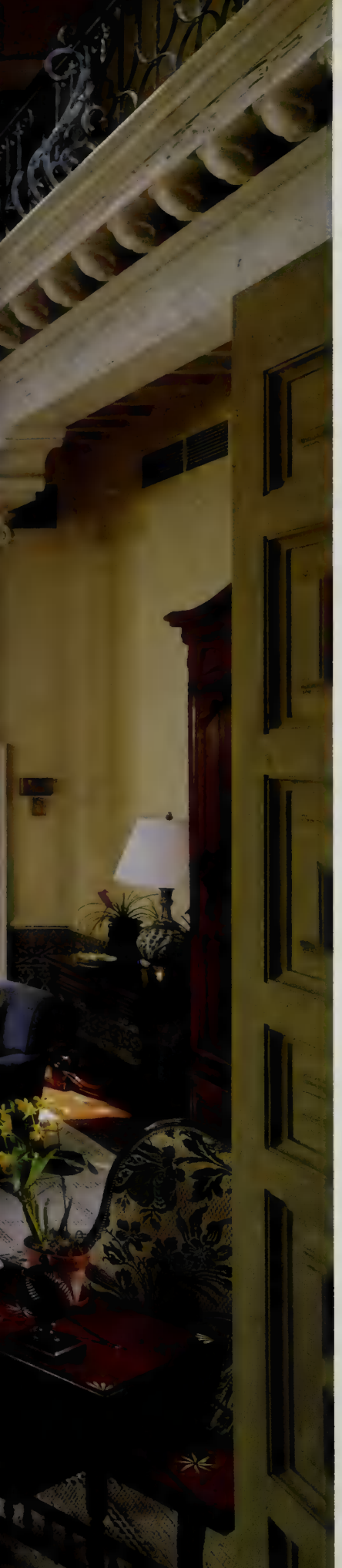
The high style has now been added, and in a manner convincingly sympathetic to the original building—thanks in large measure to its new owner, a man who dared to aspire to a standard of unsparing detail found only in the grandest houses of the 1920s and who for a wonder succeeded in exacting the same quality of workmanship in 1990. Witness what he's done with an estate that had been allowed to run down, with a plain-faced house that hadn't been touched in twenty years. In a word, one of the finest reconstruction-restorations in Palm Beach in the last decade.

The owner, a merchant banker who's numbered on the Forbes Four Hundred, put together a team commensurate with his housewrighting ambitions: He hired Bunny Williams, who, after twenty-two years as a decorator with Parish-Hadley, had just hopped out on her own (one of the first jobs of her kinetic independence was the owner's Park Avenue duplex [see *Architectural Digest*, November 1990]), and Mark Ferguson, an architect on the staff of Parish-Hadley who had just ventured out on his. "Bunny and I had done several buildings together where she was the decorator and I was the architect," explains Ferguson, who adds: "I learned to look at things with a decorator's eye—more as vignettes—and Bunny with an architect's eye, more toward the grand scheme. That was an education that was important to have before doing this house." Bunny Williams, sounding like an architect, says, "You have to get a space in order before you can start embellishing it."

On their first trip to the Palm Beach house together, client, decorator and architect walked from room to room, with the client excitedly laying out the plan. He began by suggesting that there was a whole ocean out there and that the house should be reoriented accordingly: Why not open it up to the rolling Atlantic it backed up on, give every bedroom on that side a balcony of its own, make the

Period details and carefully selected materials invigorate a 1920s Spanish Colonial–style residence in Palm Beach that was restored by interior designer Bunny Williams and architect Mark Ferguson in collaboration with the client, a New York merchant banker. "We paid strict attention so as not to lose the original character of the house," explains Williams. LEFT: On the ocean façade, Ferguson added balconies and arched doors and windows to open up the house to the view. INSET: Climbing bougainvillea provides vibrant color in the garden outside the kitchen.







ABOVE: An assortment of antique Portuguese tiles used on the stair risers creates a striking counterpoint to the iron railing designed by Ferguson and made by a local craftsman.

windows bigger, turn the doors into full French doors and build a terrace to run the whole leisurely length of the house's ocean frontage? "His instincts about the building matched ours exactly," says Ferguson. That very afternoon, the project expanding by the hour, they decided to do nothing less than gut the service wing, extend the master suite to include a dressing room and another bath, enlarge the existing guest rooms and also add a guest wing, construct an open-air loggia connecting the new guest wing to the north wing, replace the pantry with a breakfast room, create dressing rooms for the pool, build a new seawall as well as coral-stone stairs leading down to the beach, put up an octagonal gazebo supported by Tuscan columns, build an arcaded entrance cloister and put on a new roof.

"The client wanted to be able to use the house the next season, so we had to work what we call 'fast-track,' " says Ferguson. Not surprisingly, given the agenda of Dresden-like destruction, the house was soon a shell; the sole space left intact was an

LEFT AND COVER: The focal point of the house is the two-story skylighted atrium, once an open-air courtyard. A plaster low relief above the archway, complemented by tile wainscoting and floors, lends a Hispano-Moresque air. Ebony Anglo-Indian armchairs are from Florian Papp. Blue upholstery, Brunschwig & Fils; blue-and-white print, Cowtan & Tout. Rug, Patterson, Flynn, Martin & Manges.





Ceiling fans and a deep overhang of cypress cool the loggia beside the pool. Williams divided the space into dining and sitting areas, and found the antique Portuguese tile plaques depicting tennis players. Rattan chairs and chaises are from Bielecky Brothers. Painted Italian bench, Florian Papp. Green canvas, Kravet. Rosecore straw floorcovering. Dining chairs by McGuire.



In the living room, works from the owner's collection of 18th- and 19th-century architectural studies flank a carved door surround, an example of the period detail added in the restoration. "All the interior architectural details were designed to fit into a Spanish-style building," says Bunny Williams. The furnishings are primarily French and Italian. Stark carpet.

atrium with magnificent tile floors and tile wainscoting. (Some plasterwork, a handful of exterior and interior walls, and the odd column had also been judged worthy of saving.)

To reconstruct the building—or rather, to re-create it, embellished as it had never been with the richness of period detail the client craved—Williams and Ferguson not only researched Spanish [illegible]inial-style Palm Beach houses of the 1920s but [illegible] the way back to the Spanish archetypes [illegible]en adapted from. "We really did our [illegible] Bunny Williams sighs. Mark Ferguson [illegible] loves details. For instance, we spe[illegible]ating materials, finding things like [illegible] tile with the right patinated feeling, because nothing in this house was to look brand-spanking-new."

Among the wealth of newly crafted details that do manage to look indigenous to the building are the metal railings on the balconies, designed in a diamondlike pattern by Ferguson and then made by the lone ironmonger in Palm Beach; elaborate door surrounds, such as those between the living and dining rooms, which replaced trimless openings; and almost all of the house's eighty doors (of which there had been twelve different kinds, mostly reduced to one kind: rotting), right down to their pewter-plated hinges and open-basket-weave lever handles. Even the flooring materials were scrupulously thought out: If they were floors that were



"I wanted to create a house that was magical," says Bunny Williams. "It was to be a very comfortable, relaxed house by the ocean for informal living, but elegant at the same time." In the master bedroom, newly added French doors open onto unobstructed ocean views. Drapery and chaise fabric, Brunschwig & Fils. Bergère fabric, Clarence House. Carpet from Stark.

going to be directly under the rusting sun—in other words, paths or patios—they would be made of local coral stone; if they were going to be under a roof but in the open air, such as those in the entrance cloister and garden loggia, they would be brick bordered with limestone; and if they were going to be inside, the floors would be terra-cotta.

If the house is bigger now thanks to Mark Ferguson, it is also lighter on its feet thanks to Bunny Williams. She chose not to decorate it with Spanish furniture because, she says, "I find it very heavy, and we all agreed we wanted furniture that had charm—painted or provincial furniture." So she bought southern French, Portuguese and painted Italian pieces (it is a particularly Italian lightness that plays about the rooms), all graceful in detail, all light in color and proportion. "Sometimes the client would find time to shop with me, in New York or even in London," she adds.

Williams says her aim was to create a comfortable house, and nestling comfort is in fact her signature; so is simplicity-with-imagination on the grand scale. "I don't do decorating just for show," she insists. "I didn't want this to be a house that had silk draperies and ormolu and Fine French Furniture. I wanted a house that looked like Palm Beach, that looked Mediterranean—my adaptation of Mediterranean." To conjure that buoyant kind of airiness, the designer worked with a simple pastel

continued on page 210

Discovering Ballenberg

Switzerland's Open-Air Museum of Rural Architecture

TEXT BY ANTHONY BURGESS



AMERICANS ARE DEDICATED to the present and see the past as a charnel house or, at best, a prison from which they have been lucky enough to escape. Their interest in Europe's past, which can sometimes be obsessive, is ancestral, but it has no tinct of regret for what modern America cannot have. The late great man of letters Edmund Wilson once said that he would willingly trade all of Europe's architectural splendor for a single American bathroom.

Europe not only cherishes its past architecture but sometimes tries to re-create what has been lost. The Swiss (who ought to have pleased Wilson with their hygienic preoccupations) have reassembled the past at Ballenberg in central Switzerland. They have established an open-air exhibition—the Freilichtmuseum, which, with its evocation of the freedom of light, is a rather poetic name.

I have made the trip by road from Zurich via Bern. The Alps are high and imposing, with the peak of Brienzer Rothorn some seventy-seven hundred feet in the air, snow above, green slopes leading down to Ballenberg. The fearsome loneliness of the Alps is mitigated by the peasant coziness of the houses, which evoke not just the past of the region but of the whole of the Swiss Confederation.

The rural buildings of the various cantons are numbered like bank accounts. At the extreme west there is Number 1, a farmhouse from the Jura; Number 2 comprises a group of dwellings, including a pigsty, from the central Mittelland. Number 3, representing the Bernese Mittelland, is richer and more elaborate, with a cornfield, the Alter Bären



RUDOLF HUNZIKER

Offering an unusual insight into Switzerland's rural past is the Ballenberg Swiss Open-Air Museum near Brienz, where some 70 historical structures—all endangered in their original sites—are preserved. OPPOSITE: An example of 17th-century central Swiss farm architecture is a log-and-stone house from Erstfeld. ABOVE: Built in the same style—with the addition of a steep-pitched roof—is a house from Obwalden.

BELOW: Structures from the largely agricultural eastern Mittelland surround a pasture. From left, a 17th-century wine-press house, a circa 1780 winegrower's house, a circa 1800 washhouse, a 17th-century farmhouse, a circa 1760 storehouse and a circa 1680 timber farmhouse.



RUDOLF HUNZIKER



A 1609 multipurpose farm building from Oberentfelden, in the central Mittelland, displays a tent-shaped roof thatched with straw and reeds. Today, fewer than 20 such roofs survive in the canton of Aargau.

Inn, farmhouses, storehouses, a combined barn and stable, displays of crops and herbs. The latest date of the buildings is 1820; the concentration is chiefly on the eighteenth century. The rest of the numbered areas, moving east, cover central Switzerland, Tessin (or Ticino, where I live), the Bernese Oberland, the eastern territories, Wallis (or Valais) and (Number 12) Graubünden. There is a lot to see, too much for a single visit. Nearly five hundred acres of [illegible] covered. The task of fitting all of rural [illegible] into this space is not yet done. There is [illegible] desire to encapsulate the whole of an [illegible] idyllic within the windy woody limits. The aim is patriotic, nostalgic, scientifically exact.

Our concern, as students of architecture, is not with the panoramic but with the particular. How did the agricultural ancestors of the banking, watchmaking, chemical Swiss actually build their houses? The "multipurpose" dwelling from La Chaux-de-Fonds in the Jura goes back, in its older segments, to 1617. The structure—except for the roof—is of masonry, not wood, and was erected by piling up limestones from near the original building site and binding them with a minimum of mortar. The plastering of the outer walls was done with burnt lime. The whole house has the feel of not greatly wanting

the air, nor the light either. There was enough air and light available during the day of outdoor work; the dwelling was a place to escape from them. Hence the skimpy windows. Inside, the house is pure wood. The farmer and his family lived in a complex containing cow shed, stable, threshing floor. The gamy smell might have disgusted Edmund Wilson. What is not clear is how the family attended to its baser needs.

This is never clear, and here is the gap between ourselves at our most humble and these farmers, like the one in the Jura, at their most prosperous. The washhouse from Rüschlikon in area 6 gives us some idea of how things, not people, were washed. Washing did not inevitably constitute the sole means of getting rid of dirt, which could be beaten out of material or dissolved with lye. But then came the washing caldron, filled with water drawn from the spring, fired by wood brought in by the men, tended by the women. As in Homeric times, washing day seems to have been vaguely festive, most likely because it was a rare event. The cleanly modern Swiss exhibit their ancestral tolerance of dirt without *pudeur*. But probably dirt is a purely urban concept.

Area 3 shows how the poor lived. In Detligen in around 1808, about a dozen day laborers, who

A 1675 farmhouse from Therwil, in the canton of Basel, contains period furnishings typical of a middle-class residence. A shrine hangs in "God's corner," traditionally found in the houses of Catholic peasants and always positioned in the same corner as the dining table.



FRANCOIS MEYER

The loneliness of the Alps is mitigated by the peasant coziness of the houses.

owned very little and certainly no property, cooked and slept together in a miniature version of a full family farmhouse. The house is built of posts and beams with a filling of planks and wattle. The sloping roof is massive but the rooms within very small. The stable is too small for cattle but accommodated goats, which the Swiss call, or called, the poor man's cow. Being Swiss—that is to say industrious and ingenious—the workers came in from the fields to engage in *Teuchelbohren*, or wooden-pipe drilling, probably conducted in the threshing room. They needed the extra money.

The museum could look like mere morphology—dead and tenantless houses on a mortuary slab—but some trouble is taken with exhibitions of ancestral crafts, such as bread baking and, since this is Switzerland, the complex art of the cheese. Bread baking was originally a domestic craft, but it became a collective one, with the floury and sugary delicacies of the town appearing in villages and hamlets on market days. The multipurpose house of Uesslingen serves, in the museum complex, for demonstrations of the regional modes of baking: baptismal loaves, Christmas cakes, galettes for Epiphany, pastries for Shrovetide, the soberer life-staff of Lent. The agricultural cycle, feeding or fed by the Christian year, sustained a population in need of feasts and rituals. We can, on our visits to Ballenberg, see sober Swiss in peasant dress practicing the ancient crafts, though like actors on a stage.

Go to area 11 and you will see something very Swiss, very much under the influence of the Alps and their avalanches. The people of the Lötschen valley were cut off from the rest of the Swiss world for weeks in the winter. Little could be brought in from outside; the villagers had to rely on their own considerable ingenuity for such basic needs as furniture and clothing. The house on exhibition is of great simplicity. One enters by way of the kitchen, crowded with tools and equipment, with perhaps cheese making in progress on the open hearth. Next to the kitchen is a single living room, somewhat larger but still only about 270 square feet, where sleeping places seem to be crammed into the interstices of a workshop. The stable is made of chunks of debris from one avalanche or another. A primitive pigsty in front of the house gives a honking greeting to the visitor, or did. The structure is, of course, terribly or Helvetianly clean.



FRANCOIS MEYER



FRANCOIS MEYER

ABOVE: A painted "watchman" adorns a 1621 barn from Appenzell-Innerrhoden in the pre-Alpine region of northeastern Switzerland.

LEFT: In a 17th-century farmhouse from the Bernese Oberland, a Biedermeier bed occupies a small room probably used by children or grandparents. The parents' bed stood in the adjoining living room. Linens that were spun, woven and embroidered by hand hang on the rack.

There is, in this remarkable museum, more evidence of industry followed by food and rest than of piety. But in the buildings now reassembled from the Richinen Alpine area is a chapel built by the farmers, dedicated to Our Lady of the Snows (a name Kipling gave to the whole of Canada). Architecture here shrinks to the minimal—a main room and a bunk bed, or a hearth, cheese rack and bunk bed, or, where there is no bunk bed, a stable, hayloft and pigsty. In other words, the variety exhibited is graduated from considerable peasant prosperity to bare subsistence. But there is one Swiss virtue held in common, that of extreme industry.

The open-air museum is not, of course, a Swiss invention. But the Swiss have taken it further than, say, Barcelona, where the whole of Spain is comprised within walking distance. Yet it seems that Swiss rural architecture provided the earliest mod-

BELOW: A three-story 18th-century storehouse from Ostermundigen in the Bernese Mittelland is distinguished by a quarter-hipped roof. Such buildings usually held supplies and valuables.



RUDOLF HUNZIKER

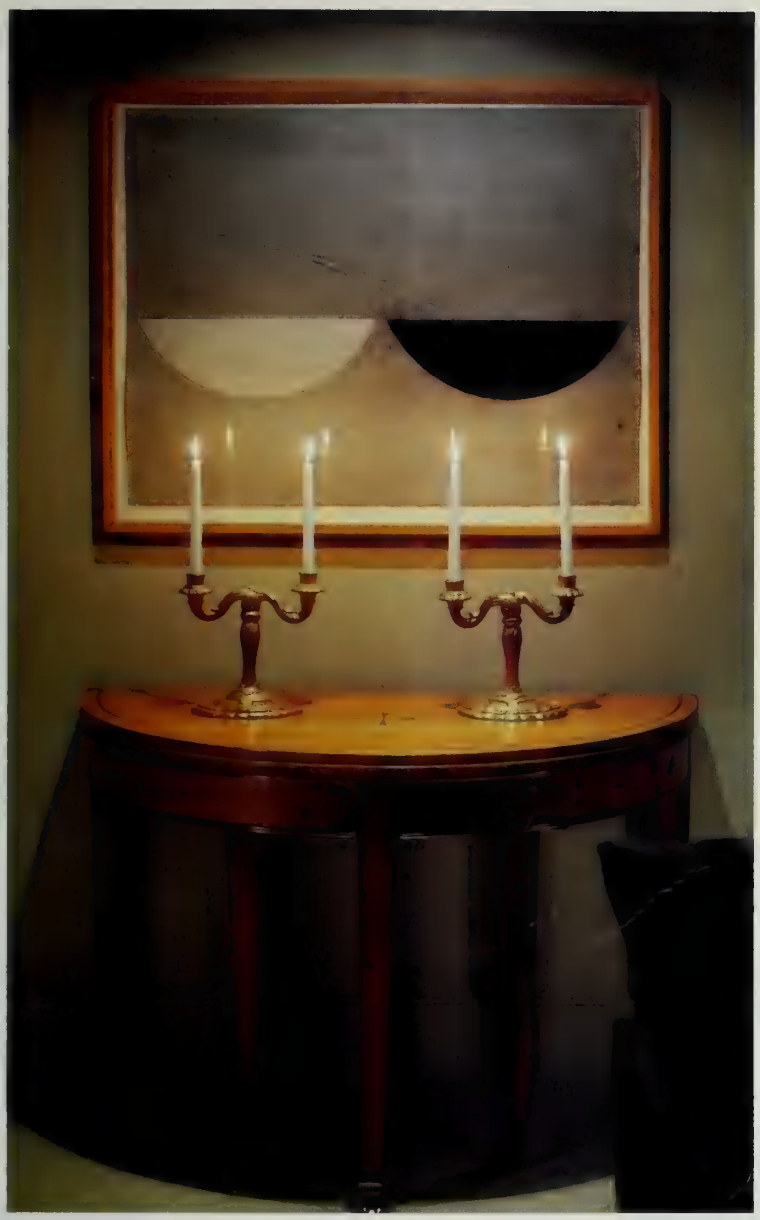
el for nostalgic historical conservation. The Swiss farmhouses in Kleinhohenheim near Stuttgart were contemporaneous with Marie Antoinette's playing at pastoralism—dainty shepherdess costumes and lambs in blue ribbons. A man from Bern, Karl Victor von Bonstetten, suggested a permanent display of country culture to the Danish king in 1799, and a century later the Skansen was founded in Stockholm. These creations used to require royal

continued on page 212

Trompe-l'oeil windows decorate a farmhouse from Ostermundigen that was rebuilt after a 1797 fire. The house, owned by a prosperous farmer, is part of an area at the museum that documents the social structure and settlement pattern of the central plateau in the 18th century, an era when the display of wealth was of great importance.




ROME



A New York Focus

Eclectic Aesthetic for a Midtown Apartment

INTERIOR DESIGN BY DAVID WALKER TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY PETER VITALE

"The apartment is almost a reaction against decorating—this is not the Mongiardino look," says David Walker of an East Side apartment in Manhattan that he designed for a professional photographer. OPPOSITE: *Geoscapes*, 1980, a pair of bronze sculptures by Bruno Romeda, flank a 17th-century French drawing of Hercules above the living room fireplace. Mirrored panels contribute to the symmetrical theme. The 19th-century French stone fireplace surround is from Danny Alessandro; Diego Giacometti star-shaped gilt-bronze andirons and English silver candlesticks are from A Smith Antiques. ABOVE: James Ford's *Basin and Channel*, 1986, is paired with an early-19th-century French demilune table.

"THE APARTMENT is what it is—two rooms and a hallway," says designer David Walker about the East Side New York space he created for a photographer. That minimal statement, however, is as deceptively simple as the minimalist aesthetic Walker chose to use in his sophisticated treatment of an apartment that functions as residence, workshop and showcase for the client's important collection of art and antiques.

The design evolved over five years, the result of a comfortable professional relationship between client and designer. "When I had just taken the apartment, I saw a room that I liked at the Kips Bay Show House," says the photographer. "I called my friend Scott Bromley, whose firm, Bromley/Jacobsen, had done the room, and they kept saying, 'Talk to David.' He was their assistant at the time, and he'd developed the room."

"I was just starting out on my own," says Walker, "and when I saw the space I knew there was a lot to do. The walls weren't Sheetrocked, there was no separate kitchen, and the terrace didn't even have an outlet for a hose to water plants." Walker, trained in architecture, set out to change the basics and created much more.

Art was a consistent determining factor in the apartment's design from the beginning. "I told my client, 'You cannot have an open kitchen with the things you want to show,' " says Walker. "The living room had to be structurally more formal and sympathetic to the sculpture, drawings and pieces of fine furniture." Consequently, the kitchen was enclosed and a wall was built out to recess the three front windows.

The living room walls were painted gunmetal gray. "That's from the Kips Bay room I liked," says the photographer. "I originally thought I wanted beige, but I love the tones of the wood and gold in the furniture and picture frames against the gray."

The next task was to decide how much and what to use from the client's considerable collection. "I have things in a sort of informal storage all

over town," says the photographer. "I still have some pieces in my old apartment, where a friend is now living, and I even have a few things in David's office; for instance, a gilt screen that's as Art Déco as you can get—it came from the 1925 Paris Exposition des Arts Décoratifs. But little by little, David has talked me into getting rid of things."

The selection that was finally chosen for the living room establishes a sense of order and balance. Contemporary bronze sculptures by Bruno Romeda were placed on pedestals in front of recessed mirrors on each side of the fireplace. That symmetry is echoed in the client's square chairs, upholstered in black leather. A seventeenth-century French drawing of the head of Hercules, framed in a carved rope motif, contributes a traditional note over the fireplace.

Elsewhere in the living room, an early-nineteenth-century French demilune table in blond wood with brass mounts stands beneath a James Ford drawing showing black and white demilune shapes. "New York is all about saving space," says Walker. "This table expands to twelve feet. My client likes to entertain, and at holidays the room turns into a dining room."

In the bedroom, Walker created an entire wall as a storage cabinet for film and photographic equipment, while another wall conceals a closet for clothes. There is more storage space under the bed, since the client needed it more than most. "In addition to having all of his professional equipment, my client is an inveterate collector," says the designer. "One drawer in a Flemish ebony chest is filled with small Anglo-Indian and Indo-Portuguese wooden boxes."

There is another work by James

"I need to strip an interior down to its bare essentials and build from there, using only what has to be there," says the designer. A marble bust of Athena displayed between the windows and a 19th-century terra-cotta bust of Diana [illegible] the bookcase enhance [illegible] in the living [illegible] a and [illegible] is [illegible]





Ford in the bedroom, a black-and-white print titled *Big Black Blade*, as well as a drawing that is a sort of monochromatic explosion of gray light by Richard Pousette-Dart, who had been one of the photographer's instructors in college. "Someone once told me that liking gray is a sign of depression, but I appreciate the serenity and subtlety of shades of black and white," says the resident. "I like drawings more than paintings—they have the gradations of light that you can find in black-and-white film."

Belying his own predilection, however, David Walker and his client created a riot of greenery and sun on the terrace, which opens off the bedroom and is as deep and wide as the apartment itself. Filled with white canvas umbrellas and black pines, white birch and English ivy, it's the photographer's home from May to October. "I have breakfast out there," he says, "and I always think nothing can go too wrong in the day after that." □

BELOW: Artwork in the bedroom includes an ink monoprint by James Ford, *Big Black Blade*, 1989, above the bed, and Arthur Dove's 1941 watercolor *Trees on the Pond* on the bedside console. The Egyptian limestone bird, dating from the 1st century B.C., and the Flemish chest of drawers are from A Smith Antiques; Manuel Canovas pillow fabric; Stark carpet.

OPPOSITE: Walker-designed umbrellas, bamboo-framed French café chairs and a hammock are arranged on the plant-filled terrace. "I wanted it to be as lush and green as possible, with flowers everywhere," says the client.







ABOVE AND BELOW: *Carpet*, Charles Francis Annesley Voysey for Alexander Morton & Co., Ireland (Donegal), circa 1900. Wool; 144" x 144". "We should go to nature directly for inspiration," proclaimed the architect Voysey, whose distinctive visual language found expression in many forms of decorative art, notably carpets. Y & B Bolour, Los Angeles.

Antiques: Arts and Crafts Carpets

Woven Patterns That Reflect a Revolution in Design

TEXT BY [illegible]





Carpet, in the style of William Morris, England, circa 1915. Wool; 180" x 153". As artists of the Arts and Crafts Movement endeavored to replace the Victorian sensibility with a modern aesthetic, they concerned themselves not only with furniture but with wall- and floorcoverings, looking to natural sources for their ideas. Here, a repeating flower-and-leaf pattern reflects a Persian influence that was often exhibited in William Morris's work. Doris Leslie Blau, New York.

"ALL THE MINOR ARTS were in a state of complete degradation especially in England," William Morris would proclaim about the 1850s, "and . . . with the conceited courage of a young man I set myself to reforming all that." This pronouncement was made with the speaker's customary ebullience, but Morris's youthful disgust with the status quo revolutionized the course of British design. His emergence as the missionary angel of aesthetic taste not only unleashed a brilliant revival of handcrafts but profoundly improved the quality of commercially manufactured products in Britain.

One of the many happy manifestations of the renaissance in the decorative arts engendered by Morris (1834–1896) and his disciples in the Arts and Crafts Movement was the introduction of a great range of handsome carpets that were available in both machine-made and hand-knotted versions. As would be expected, the most prominent figure in the creation of Arts and Crafts carpets was Morris himself, the superlative pattern designer of his day. However, many other distinguished names in the pantheon of British art and architecture drafted designs for carpets, too. Among them were the architect and designer Charles Francis Annesley Voysey, who was active in the field for nearly fifty years; the architects Arthur Heygate Mackmurdo and George Walton; the designers Lindsay P. Butterfield, Lewis Forman Day and George C. Haité; and Walter Crane, the illustrator and writer. A cardinal principle of the Arts and Crafts Movement was that no item inside or outside the home was too small to be overlooked by the true artist or architect; hence the design reformers took care to concern themselves with the appearance and quality of wallpapers, woven and printed fabrics, and furniture.

Morris's fervor led to the establishment of art guilds and manufacturing companies that made artistic textiles, including rugs. The carpets were sold directly through Morris's own firm, founded in 1861, as well as in his shops, in the crafts guilds and in retail stores identified with aestheticism, such as Heal & Son and Liberty & Co. As a result of this powerful enthusiasm and marketing, Britain became the major producer of Arts and Crafts carpets. Most of them were executed between 1880 and 1914.

It was typical of Morris, who was already renowned for [illegible] chintzes and wallpapers, that he took up [illegible] out of dissatisfaction with [illegible] fabrication. His initial [illegible] 1875, were devised as machine-made carpets for other firms. Morris is thought to have drafted between twelve and twenty-four of these designs, few of which have survived. One of the extant examples, the Kidderminster tulip-and-lily pattern, has a tight floral motif with a close, interlocking repeat.

Within a year, Morris was unhappy with the factories' reliance on chemical dyes—they were either muddy or garish, and they faded quickly and unevenly. Morris demanded that natural vegetable dyes be employed, and succeeded in reviving their use, but not before he mastered the process himself, learning to make indigos and madders and yellows and ensuring the quality he desired. Once the dyes met his standards, Morris became impatient with commercial weaving that was not under his own exacting supervision, writing, "I wish I had my own looms, which would mend it all." In 1877 Morris acquired looms, and Morris & Co. produced machine-made silks and carpets. (Morris, contrary to myth, did not oppose the machine but objected to its use as an agent of appalling ugliness. His aim was to formulate designs so beautiful and so apt that the end result had to be luxurious, regardless of its being executed by hand or by machine.) Two years later, hand-knotted carpets were introduced, and the firm announced that they constituted "an attempt to make England independent of the East for carpets which may claim to be considered works of art." Work on both varieties was limited until 1881, when Morris moved his business to bigger quarters outside of London. The years 1881–91 registered the highest output of Morris & Co. carpets, although Morris himself was no longer involved with their design after 1889. By 1890 Morris's assistant, John Henry Dearle, was promoted to chief textile designer.

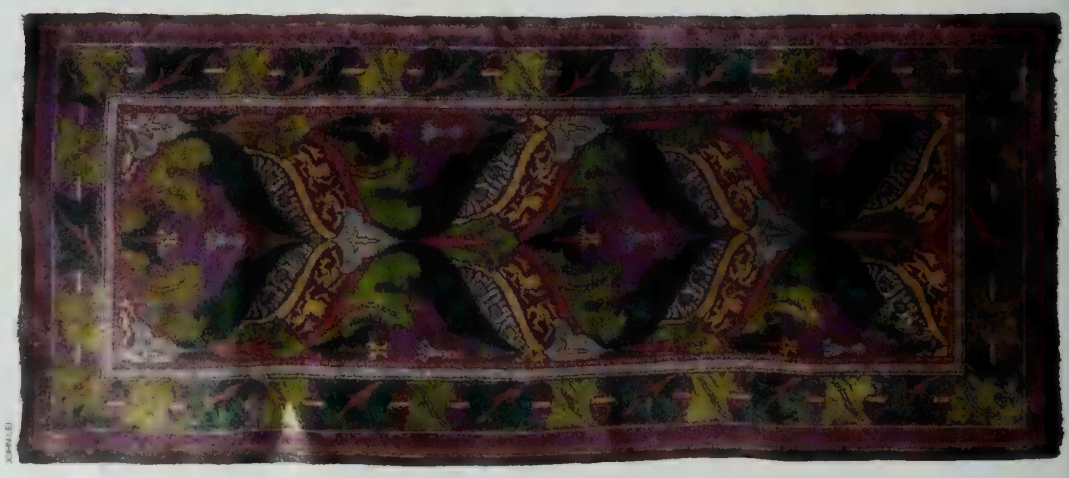
Whereas Morris's foray into carpet manufacturing was a logical outgrowth of his energetic experimentation in all the arts and his determined drive toward perfection, C. F. A. Voysey (1857–1941) fell into textile design while waiting for other jobs to turn up. An architect who had hung out his shingle in 1881 or 1882, Voysey was short on building commissions and long on financial responsibilities when Mackmurdo, who founded the Century Guild, persuaded him to try his hand at wallpapers and fabrics. Voysey happened to be a gloriously inventive patternmaker, and by 1893 he was keeping several different companies humming with designs for wallpaper, fabrics and carpets. These assign-

continued on page 214

[illegible] ps for A[illegible]xander Morton & Co., Ireland (Donegal), circa 1900. Wool; 174" [illegible] t was made [illegible] an around 1902 to commission hand-knotted Donegal carpets that were executed [illegible] of Alexander [illegible] n & Co., a Scottish textile firm that had established a factory in Donegal a few years earlier. Voyse[illegible] produced [illegible] r both companies. David Black Oriental Carpets, London.



ABOVE AND BELOW: *Carpet*, Charles Francis Annesley Voysey for Alexander Morton & Co., Ireland (Donegal), circa 1910. Wool; 172" x 76". Inspired in the early years of his career by architect Arthur Mackmurdo to design wallpaper and fabrics, Voysey became one of England's most prolific and influential designers. Here, Voysey seems to have captured what William Morris called "the mystery which comes of abundance and richness of detail." Dildarian Inc., New York.



...ges of flowers, trees and leaves in detailed interplays.



WAYNE ROWE

Carpet, William Morris & Co., England, circa 1890. Wool; 76" x 48". Regarded as the most important figure in British textile manufacture, Morris, among his numerous enterprises, began producing hand-knotted carpets in 1878 and continued to supervise their design until 1890. Around this time, his assistant, Henry Dearle, was appointed chief textile designer. Responsible for all new carpet designs, Dearle would preserve Morris's traditions. Y & B Bolour, Los Angeles.



PLANE PUBLISHERS

The Russian Landscape of Vasily Polenov

A 19th-Century Painter's Riverside Estate near Moscow

TEXT BY DALE HARRIS PHOTOGRAPHY BY KARI HAAVISTO

THE SOVIET UNION is full of surprises, and one of them is the accessibility of the prerevolutionary past. A great deal more of this survives than most foreigners imagine, much of it in the many small museums designed to honor distinguished men and women of earlier times. Unlike the monuments to which first-time visitors are usually directed, such places are essentially domestic in scale, their principal aim being to preserve the surroundings in which their subjects lived and worked. For Russians, who find it hard to separate individual accomplishment from its social con-

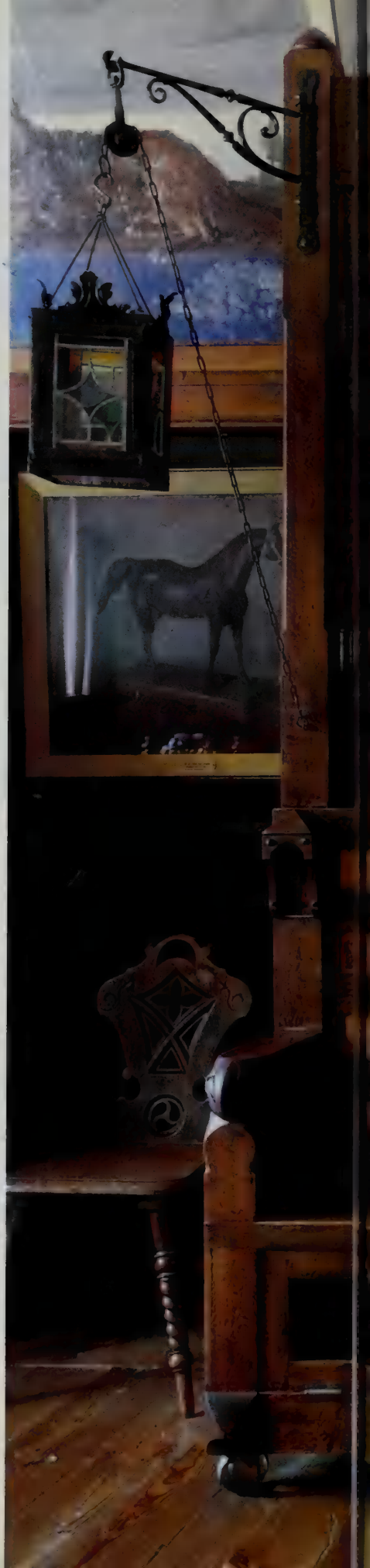
[illegible] country house to which a be-

[illegible] like much [illegible] Moscow spe[illegible]ller yve[illegible] signi[illegible]n his l[illegible]

To h[illegible] countr[illegible] is associa[illegible] All with *Courtyard*. [illegible]ted in 1878, [illegible] picture belongs to that handful of largely nineteenth-century works that have become virtual icons of nationalist feeling. In a single view he encompasses the neat and humble courtyard—where chickens scratch [illegible]r food, children play in the grass, a [illegible]y ba[illegible] a woman carries a heavy [illegible]ail to[illegible] horse and cart—and the greate[illegible] beyond, where, high [illegible]abov[illegible] of the simple out[illegible]uild[illegible] blazes on the gold

ABOVE: Vasily Dmitrievich Polenov in Rome in 1884. He traveled widely in Europe but wrote: "Our homeland is dearer and sweeter to me than any of these wonders."

RIGHT: Best known today for his plein air landscapes, Polenov made his estate, Polenovo, on the Oka River near Moscow into a laboratory for the arts. He designed and carved the cabinet in the study to hold copies of the music he composed. At left, a student work.







The library was the site of literary and musical evenings, as well as a gallery of friends' works. The large canvas in the corner is V. M. Vasnetsov's *The Raven*, nominated by Polenov for the Wanderers' 1882 exhibition. (The group took its name not from the wanderings of artists but from the fact that they sent their shows traveling throughout Russia, bringing art to cities outside Moscow and St. Petersburg.) Also in the corner is a celestina, Polenov's favorite musical instrument.

The estate speaks not merely of an individual career but of an entire phase of Russian life and culture.

and silver domes of ancient churches.

Polenov was equally celebrated in his own time as a figurative painter and a landscapist, and he spent the greater part of his mature life not in Moscow but in the country. In 1890, at the age of forty-six, he bought an estate at Bekhovo, a tiny village on the Oka River some fifty-five miles south of Moscow. Within two years he had replaced the original unassuming dwelling with a big family house suitable for year-round living. Before long he and his wife, Natalia, began embellishing the estate, adding a children's hut, a log cabin, a boathouse (which the family, with characteristic humor, named The Admiralty) and a substantial freestanding studio called, with equal irony, The Abbey.

Polenov was a generous man. He needed The Abbey because he had turned his regular studio into a classroom for the poor children of Bekhovo. In the same spirit, he gave a brick schoolhouse to the nearby village of Strakhovo; more than sixty years after his death in 1927, it still serves its function. Discovering that the church in Bekhovo was beyond repair, he designed and paid for a new one. When he was seventy-six, Polenov created a diorama in The Abbey for the edification of local peasants. Lit today by electricity rather than oil, it offers beautifully painted scenes, including the Kremlin, castles on the Rhine and, most eye-catching of all, Vesuvius erupting.

Today, understandably enough, Bekhovo has been renamed Polenovo. Though local guidebooks eulogize the artist for his "love of the common people," Polenov is a more interesting figure than such implicitly political terms would suggest. A typical representative of the class of prerevolutionary Russians who accepted the responsibilities as well as the privileges of their birth, he saw art as a means of enlightenment. His monumental painting *Christ and a Sinner*, today in the Russian Museum, is a tacit plea for tolerance and forgiveness. Not surprisingly, he became a member of the Wanderers, a group of artists largely fired by the conviction that art could speak to the ideological and philosophical needs of the day.

Polenov played a key role in the life of Savva Mamontov, the industrial tycoon who attracted a dazzling array of talent to Abramtsevo, his country estate near Moscow (see *Architectural Digest*, March 1990), which was Russia's leading artistic colony in the 1880s and 1890s. Polenov introduced Mamontov not only to Ilya Repin, the most admired painter of the age, but to his own pupils Isaac Levitan, arguably Russia's greatest landscape artist, and Konstantin Korovin, who later became a notable member of the Diaghilev circle.

At Abramtsevo, Polenov did much to encourage an interest in folk crafts, the revival of which became one of the colony's principal claims to fame. It was Polenov who, in the company of Repin, discovered a beautifully carved old lintel in a nearby village. The painters brought it home, and Mamontov's circle was soon moved by the desire to learn the vanished skills that had produced so fine a piece of handwork. So important was the lintel that Repin and Polenov divided it in two. Today Repin's half is preserved at Abramtsevo and Polenov's at Polenovo.

The lintel forms only part of the legacy bequeathed to the public by Polenov, whose house was already open as a museum during his lifetime. The influence of Abramtsevo is plainly discernible in the Russian revival furniture; in the ceramics made at the Abramtsevo workshops by the artist-craftsman Mikhail Vrubel; in the plates decorated by Korovin and by Polenov's sister Elena Polenova; in the innumerable paintings and graphics by such artists as Repin, Levitan and Golovin, designer of Diaghilev's original *Firebird*.

But the most interesting aspect of the estate is that it speaks not merely of an individual career but of an entire phase of Russian life and culture. Polenov, whose father was an archaeologist and in the diplomatic service, came from a family that made a significant contribution to Russian society. His paternal great-grandfather, the first of his country's lawyers to be educated in the West, wrote the earliest known condemnation of serfdom. A paternal uncle founded the Institute of Neurosurgery in Leningrad that today bears his name. His maternal great-grandfather was Nikolai Lvov, an architect, writer and musician.

What Polenov inherited from his forebears he absorbed into his own life. At Polenovo, along with his own canvases and works associated with Abramtsevo artists, are Renaissance paintings, Greek and Egyptian antiquities, a collection of old arms and armor, a case of mounted butterflies, some mammoth bones, even the paper birds folded for the Polenov children by Leo Tolstoy. The result, although it could never be called grand, is indubitably rich in spirit. □





OPPOSITE: Folk art was a passion among artists of Polenov's circle, as a display in the dining room at Polenovo attests. The son of an archaeologist specializing in ancient Russian manuscripts, Polenov developed an early appreciation of his country's indigenous arts. Fellow Wanderers—the movement began in 1863 when 13 artists seceded from the Russian academy—found in folk art a way of asserting their independence from the European, aristocratic traditions of St. Petersburg.

Polenovo, conceived as a re-creation of the artist's boyhood home in northern Russia, owes little to traditional 19th-century estate architecture. After the death of his father and a sister, he never revisited the original. Dubbed "the Builder" by villagers, Polenov served as his own architect; the house was completed in 1892. RIGHT: A detail of the mantel in the library.

He joined the Wanderers, a group fired by the conviction that art could speak to the needs of the day.

BELOW: During a boat trip down the Oka in 1889, Polenov spotted the site of his future home. "Look—there is a happy man," he said, noticing a peasant on a birch-lined path. Polenov too would find utmost joy in the elements of his country life: "fresh air, cold water, the shovel, the saw and the ax." *Photographs copyright © 1990 by Kari Haavisto, from* Russian Houses, *by Elizabeth Gaynor and Darra Goldstein, to be published in 1991 by Stewart, Tabori & Chang.*



Architecture: Richard Dalrymple

Pavilions for a Forest Setting in Singapore

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JAIME ARDILES-ARCE

Given a request for a formal house for entertaining and the physical requirements of a tropical forest setting, San Diego architect Richard Dalrymple designed a contemporary house for Alex and Wendy Tsao in Singapore.





THE SINGAPORE OF Somerset Maugham's stories—of ceiling fans lazily turning and planters ordering gin slings at Raffles bar—has receded into history. The island state has become an economic powerhouse, with some of Asia's tallest and most striking office towers. The surge of commerce enhances the appeal of a peaceful retreat, and that is what architect Richard Dalrymple was commissioned to design for Alex and Wendy Tsao. A business couple who divide their time between Southeast Asia and the United States, the Tsaos wanted a house in which they could entertain large and small groups of friends and relax with their three children. They had been living in La Jolla, California; now they decided to move their home base to Singapore and to build on a plot of land adjoining her parents' house.

Dalrymple first met his clients thirteen years ago, when he was introduced to Wendy Tsao's father and was asked to help design a hospital in the Indonesian capital, Jakarta. For a struggling young architect it was an unexpected opportunity. "I remember I had to borrow the money to buy my first suit," he recalls. "Then I jumped on a plane, flew to Jakarta and, as the job progressed, became good friends with the Tsao family." Working closely with local firms, he made a success of the hospital, designed a couple of housing projects and helped Wendy Tsao's brother open an architectural office in Jakarta. Meanwhile he established his own partnership, Pacific Associates Planners Architects (PAPA) in San Diego.

The Tsaos had a clear sense of what they wanted: a house that was of the highest quality but not grandiose; orderly but welcoming and comfortable. They specified room sizes and left it to the architect to develop the design. Dalrymple was by now familiar with Singapore and had developed a strong affection for its steamy climate and social conviviality. His most important design considerations were to create a balance between climate and culture, his clients' fondness for formal dinner parties and their need to unwind after busy days and business trips. "Above all," he says, "I wanted to achieve a sense of the beauty and

OPPOSITE: In the living room, the Tsaos stand near the front door, patterned after a Chinese coin symbolizing good luck. RIGHT: The music pavilion curves outward into a surrounding pool. "The sound of water is always present, and light reflections dance on the white surfaces of the overhangs," says Dalrymple.

BELOW: The deep protective overhangs emphasize the horizontality of the house, which is clad in black sandstone edged with granite below and white plaster above. "The front door centers the major axis through the house," the architect points out, "and the outer walls define an entrance courtyard."







As a counterpoint to the primarily black exterior, the interiors are white with black-granite floors, and accented by polished details. "Living room walls are eliminated in favor of openness to the gardens," explains Dalrymple. "The materials and the forms in the furnishings have all been carefully considered to relate to the culture and the region." Sapphire-blue upholstered chairs from J. Robert Scott. Interiors throughout are by Arthur Porras of San Diego.



RIGHT: Contrasting with the open horizontality of the house is the family wing's curving stairwell with a stainless-steel rail and small rectangular clerestory windows. "The stair creates a soft ascent to the bedrooms and more private areas of the house," says Dalrymple.



ritual that are such an important part of life there."

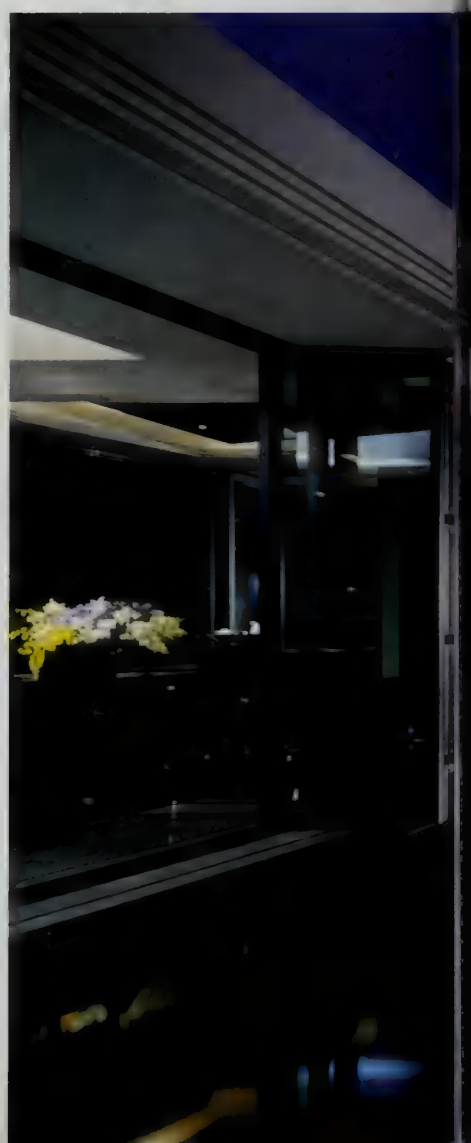
The design quickly evolved from a sequence of open pavilions set in a garden to a unified structure that is walled off from neighboring houses on three sides and opens up to a forest preserve at the rear of the site. The pavilions for entertaining were transformed into a linear progression of glass-walled rooms and colonnaded walkways surrounding a black-granite pool, with the family rooms and upstairs bedrooms concealed beyond. The clients approved what the architect calls "a basic division between formal, inward-looking spaces where everything is cool and refined, and the American-style open-plan kitchen/family area and master suite that face out to the natural world." From the entrance court, the house appears as a reticent, ground-hugging bungalow, revealing its complexities a piece at a time.

Interior designer Arthur Porras worked with Dalrymple to specify the materials and design of the details for more than a year before construction began. The architect drew on his knowledge of the Orient to ensure that the house met the requirements of fêng shui, the traditional Chinese principle that demands that a house be aligned with the flow of natural forces, avoid sharp angles and achieve a harmony of materials. According to the philosophy, rough surfaces should be balanced with smooth, dark with light, solid elements with fluid. All the materials used in the house had to be imported and able to withstand damp, heat and termites. The concrete outer walls were faced in rough gray Mexican *cantera;* the floors were paved with Italian granite; white plaster was used for dramatic contrast.

An example of the subtlety with which Western creativity and Eastern tradition are combined comes at the entrance. The curved walls to either side appear, on plan, like two fish approaching for a kiss. This watery image is amplified by the fountains in the reflecting pool around the semicircular music pavilion.

continued on page 216

"Above all, I wanted to achieve a sense of the beauty and ritual that are such an important part of life there."

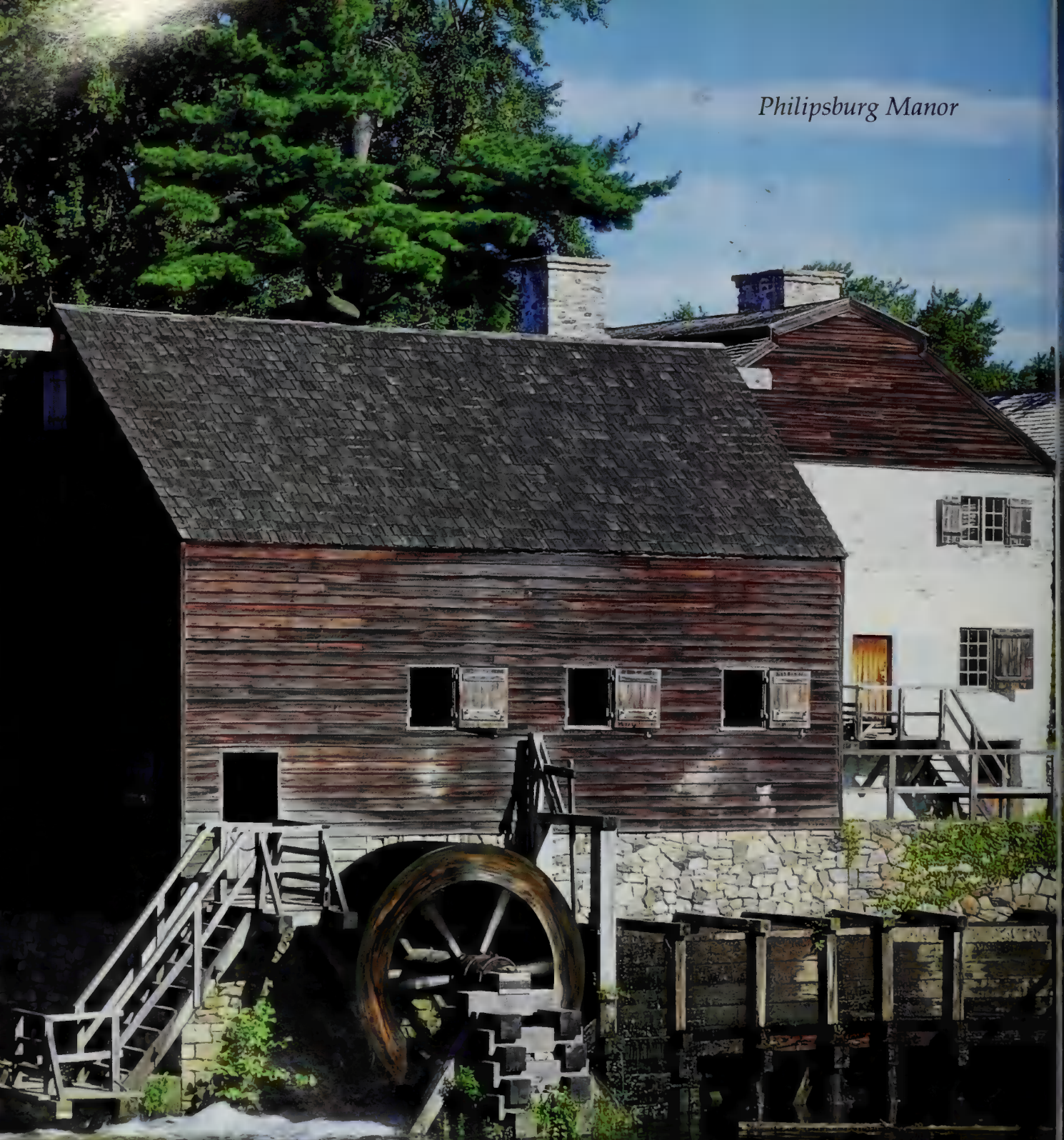


RIGHT: "The dining room is set like a raft in the black reflecting pool. The window walls maximize the strong connection to the outdoors and collect the coolness and light of the pool," Dalrymple notes. The architect felt it was important to meld the furnishings and architecture by using the same forms and materials. Granite was selected for the floor and the dining table, and the shape of the ceiling soffit is echoed in the dining table below it.



BELOW: "By far the most dramatic view of the residence is looking toward the living room from the central courtyard and pool," concludes Dalrymple. "It reveals the Oriental principles of positive and negative space, light and dark, the continuity of materials, the essence of water and the magic of lighting."





Philipsburg Manor

Historic Houses: Hudson Valley Legacy

Preserving the River's Fabled Past

TEXT BY SOPHIE MARY ALSOP
PHOTOGRAPHY BY BILLY CUNNINGHAM



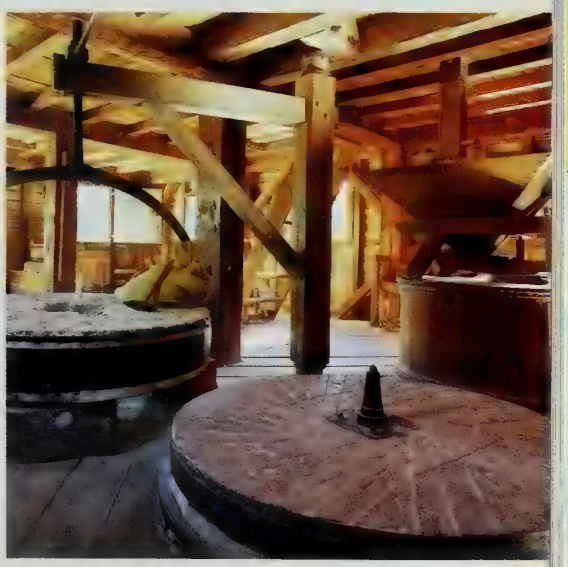
The natural splendor of the Hudson River valley provides the setting for the four houses owned and maintained by Historic Hudson Valley, a foundation devoted to preserving the region's rich heritage. All the properties are open to the public. OPPOSITE: Philipsburg Manor, built in the 1680s by Dutch merchant Frederick Philipse, includes a gristmill and a stone manor house. Both have been restored to their mid-18th-century appearance. ABOVE: As in many of the houses of early Dutch settlers, the parlor is austerely furnished. Painted cupboard is late-17th-century Dutch; the baluster-back chair is from New England.



ABOVE: In 1720 Adolph Philipse, Frederick's son, enlarged the house to its present size. Antiques in his bedroom include an 18th-century Hudson River valley *kas*, or cupboard, a circa 1750 New England bed and three circa 1720 American side chairs. Tobacco jar is delft.

THIS SPRING the remarkable public foundation Historic Hudson Valley celebrates its fortieth anniversary, and its president, John Dobkin, talks about what it means. "We've thought a lot about what we've been able to accomplish over the last forty years and what our programs should be for the future. We have four houses open to the public, three in Westchester County that were assembled by John D. Rockefeller, Jr., in the late 1940s and early 1950s, and one, Montgomery Place farther upriver in Dutchess County, that was added just a few years ago. Mr. Rockefeller cared a lot about history, and he bought threatened houses that represent Hudson River valley history from the time of the earliest Dutch settlers. Then he brought up a team of experts from Williamsburg to plan the restorations. The houses had undergone changes and additions, and the decision was made to bring them back to what they had been originally—a return to the core. The idea was to take things away in order to get back to that key moment, the period determined by the preservationists to be the correct one for each of the houses. That way, American history unfolds as it should for visitors."

BELOW: Great millstones still turn in the manor's renovated gristmill, which once ground wheat and corn to be sent to New York City.




Van Cortlandt Manor

The Hudson River valley has long played a role in American history and culture. We were all brought up on Washington Irving's "The Legend of Sleepy Hollow," with Ichabod Crane pursued by the relentless headless horseman. Later we read more sanguinary stories of the river during the Revolution. The artists in the first school of American painters—Thomas Cole, Frederick Church, George Inness, Samuel F. B. Morse, Albert Bierstadt and others—were part of the Hudson River School because they loved the valley and painted it in its ever-changing light. Other novelists followed Washington Irving: Edith Wharton knew the luxurious houses built by the "upriver rich," as the late-nineteenth-century magnates were called, and she sent Lily Bart, the ill-starred heroine of her strongest novel, *The House of Mirth*, to begin the downward spiral of her career in a splendid house that is still there today. Another writer who could not forget his visits to the Hudson was

ABOVE: Van Cortlandt Manor, the home of one of New York's most prominent families, today reflects the changing tastes of its residents from the 17th century to the turn of the 19th century. Stephanus Van Cortlandt, the first native-born mayor of New York City, owned nearly 87,000 acres on the east bank of the Hudson. In about 1749 the double-story framed porch was added to the late-17th-century Dutch cottage.



ABOVE: A [illegible] New York gateleg table is highlighted with a New York sc[illegible] dining room. Portrait of Ann Stevenson Van Cortlandt dates from [illegible] floral pattern [illegible] lines the fireplace wall.



ABOVE: In the kitchen, a slant-top cupboard holds 18th- and 19th-century pewter, while stone-glazed earthenware and copper utensils surround the fireplace. Hudson River valley fiddleback chairs are circa 1800.



The Ladies' Parlor, at Van Cortlandt Manor's ferry-house, served as both the sitting room and a bedroom for female travelers during the late 18th and early 19th centuries. The circa 1790 Windsor armchair, from Lisbon, Connecticut, was made by Ebenezer Tracy. The wood cradle dates from the 18th century.



Sunnyside, Washington Irving's Dutch farmhouse, has been faithfully restored to the years when it was the author's retreat—"as full of angles and corners as an old cocked hat," he once wrote. Irving remodeled the house—which he called his "snuggery"—beginning in 1835, adding weathervanes, Dutch stepped gables and a brick Spanish tower, inspired by his years as minister to Spain.

Henry James, who rhapsodized over its "strong silver light."

However, this romantic landscape could not remain unchanged in modern times. By the years after World War II there was cause for alarm among the landowners in the valley. Old families were being forced to sell their rocky pastures and the dense woodlands that clothed them and an assault by New York developers seemed ominously close. It was then that John D. Rockefeller, Jr., stepped in and began buying houses of historic interest in order to restore them and open them to the public.

Today, although the Rockefeller family remains deeply involved in the work of the foundation, there has been significant expansion of the [illegible] under the chairmanship of [illegible] Jenrette to include a broad [illegible] of people interested in ecology [illegible] tion and history. Above all, they care about the Hudson and work hard to assist Historic Hudson Valley and the dedicated staff who maintain the historic properties, such as the guides who lead tours of the houses. "We like to create the feeling that the owner of the house has just left and you are the visitor just coming in," Dobkin explains. "Holly on the mantelpiece, the owner's pipe and dressing gown and maybe his top hat left in his bedroom—we want to make the experience as intimate as possible."

It is hard to believe that you can drive less than an hour north from New York City on the peaceful Ta-



ABOVE: The parlor was Sunnyside's family center; in summer the doors were opened to the veranda for dancing. John Wesley Jarvis's 1809 portrait of Irving hangs near a work by George Harvey, who helped remodel the house. The woodwork's grained finish has been carefully reproduced.

BELOW: A circa 1850 suite of painted furniture—including a sleigh bed and a writing table—occupies the guest bedroom. Irving added the arched alcove, which is lit by a window. The American jacquard coverlet on bed dates from 1839. Carpet is by Scalamandré.



conic Parkway and find yourself in the seventeenth century, but Philipsburg Manor was founded in 1693, when its owner, Frederick Philipse, became "lord" of the manor by the decree of William III of England. Across an ancient millpond embraced by weeping willows, a little wood bridge leads straight into the world of America's early settlers.

Philipse, who had started as a carpenter for Peter Stuyvesant, governor of the colony, became the owner of about two hundred square miles, including twenty-two miles on the eastern shore of the Hudson River from Spuyten Duyvil Creek north to the Croton River, as well as five miles inland on the Bronx River. This able Dutchman and his successors became international traders, shipping their wheat to the West Indies in return for sugar and molasses, which they then



LEFT: The study, where Irving wrote his biography of George Washington, is still furnished with the author's books and objects. The partners' desk was a gift from his publisher, G. P. Putnam. On the mantel are prints by George Cruikshank. Scalamandré carpet.



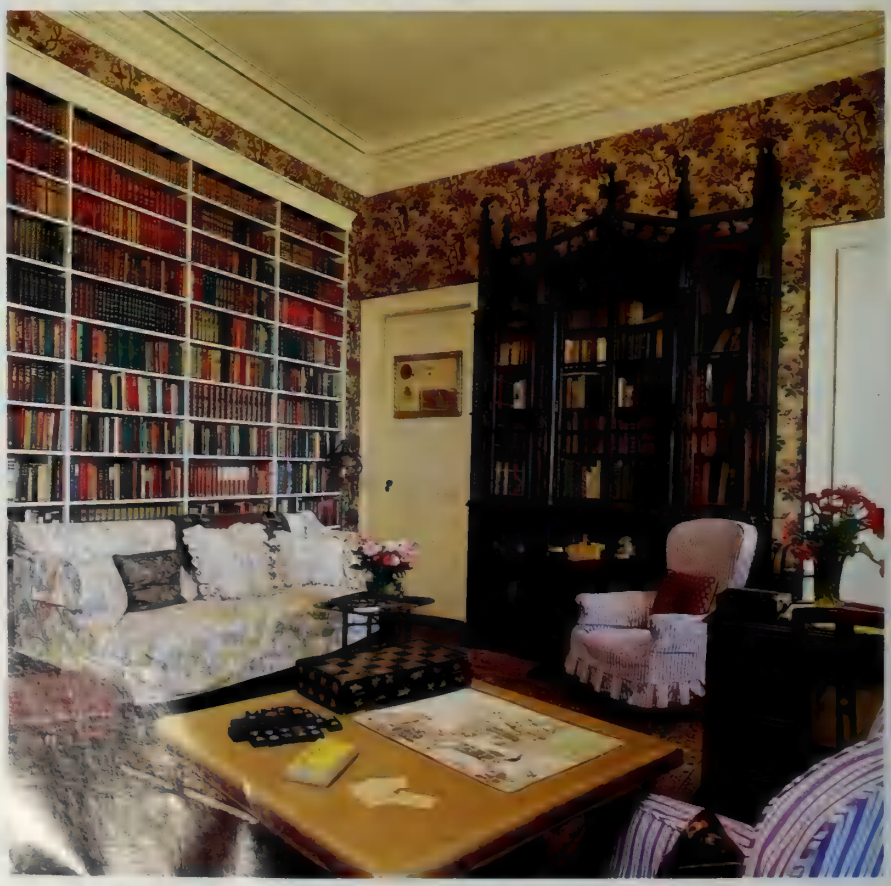
shipped to England. The mill still operates today, and visitors can watch the grain pouring out from between the two great millstones. The manor house itself is a square stone structure with whitewashed walls and scrubbed wood floors. The frugality of the interior is spartan; clearly, the early New York furniture and pieces of Continental brass were intended for use rather than to please the eye.

In an orchard of old apple trees, an engaging flock of lambs play. John Dobkin points out that visitors observe how the farm and the livestock are maintained today, with all the bustle provided by the miller, the farmer, the milkmaid and the staff.

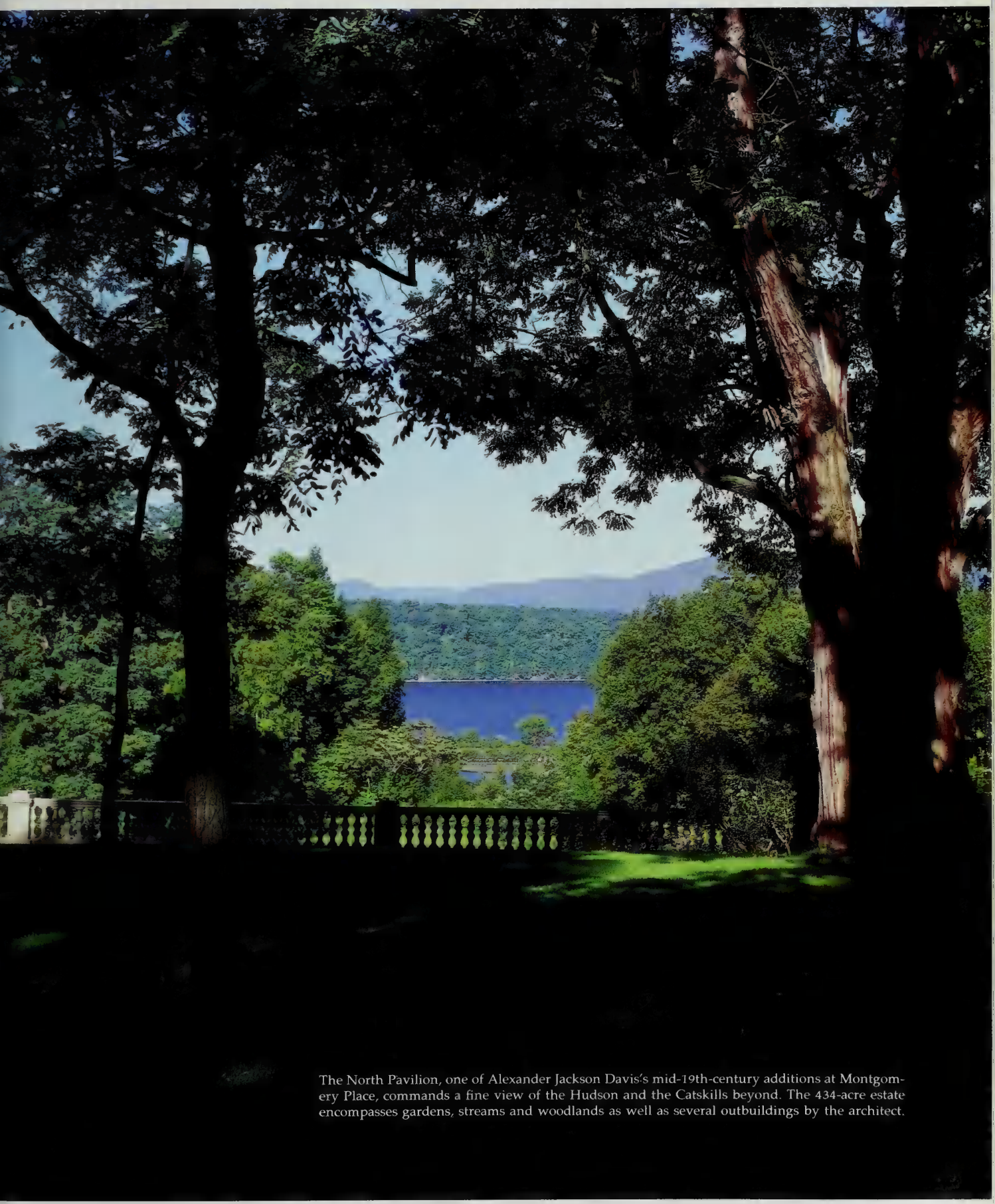
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LEFT: Montgomery Place, set on a bluff overlooking the Hudson, was built between 1804 and 1805 for Janet Livingston Montgomery, widow of revolutionary war hero General Richard Montgomery. In the 19th century, Alexander Jackson Davis remodeled the mansion in the classical style; it was considered one of the finest manor houses in the country.





ABOVE: A portrait attri
hangs above a New York
Edward Livingston is flan
vases and French candelabra
are Gothic Revival. RIGHT: The
the smaller of two Gothic Revival
in the house. The furniture is 19th

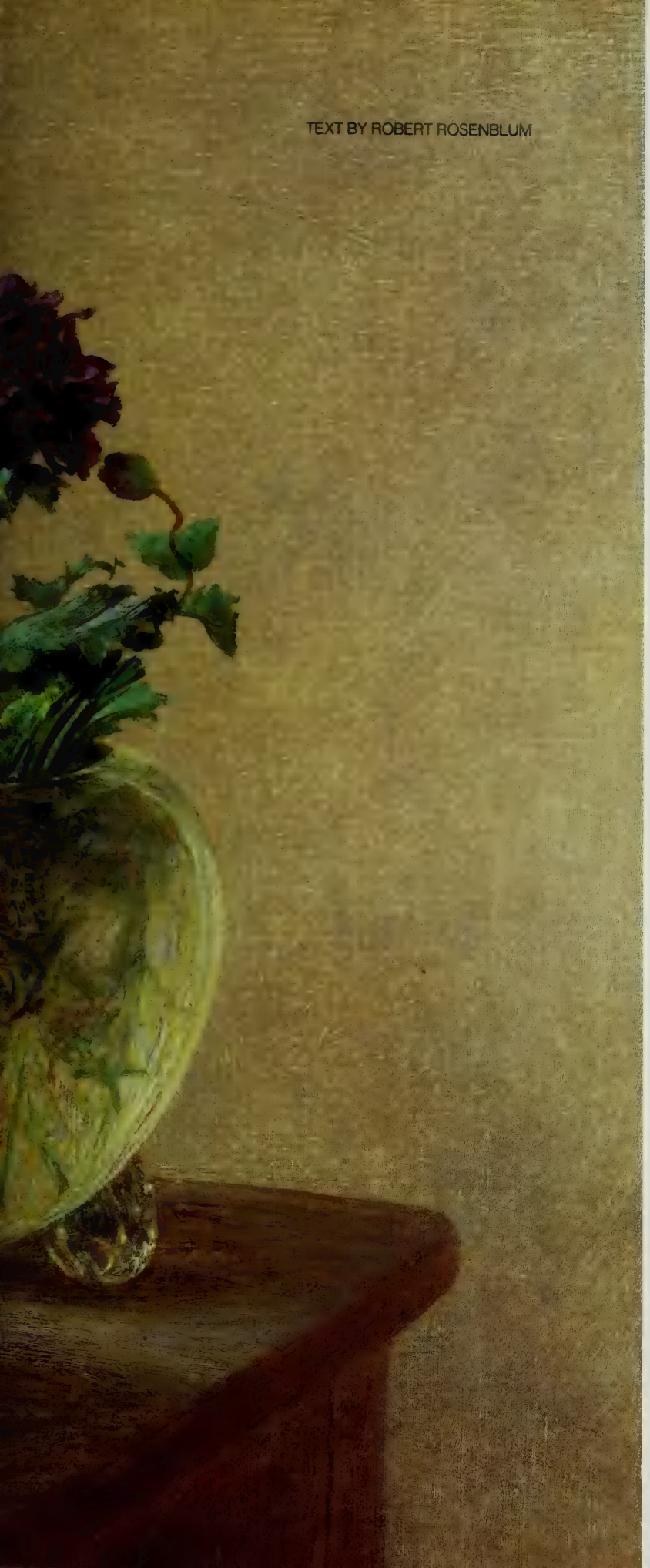


The North Pavilion, one of Alexander Jackson Davis's mid-19th-century additions at Montgomery Place, commands a fine view of the Hudson and the Catskills beyond. The 434-acre estate encompasses gardens, streams and woodlands as well as several outbuildings by the architect.

Art: 19th-Century French Flower Painting

A Rich Tradition Celebrating Beauty and Painterly Technique





TEXT BY ROBERT ROSENBLUM

Fantin-Latour managed to infuse four decades of flower painting with understated truths.

CONSIDERING THE spectacular cast of human characters in the theater of nineteenth-century French painting—from Delacroix's fiery Arabs and Courbet's tough provincials to Manet's urbane Parisians and Cézanne's enigmatic nudist colonies—a canvas offering nothing but flowers might seem very slim pickings. For the century ushered in by the Revolution and Napoleon, still-life painting in general and flower painting in particular clearly remained at the bottom of the academic ladder. Indeed, next to the heroes and heroines who animated classical and contemporary history during the birth of modern France, the category of *nature morte* might have appeared more inanimate and insignificant than ever.

Nevertheless, even then, flowers continued to burgeon at the Salon exhibitions, where Parisians could not only thrill to the huge pictorial chronicles of the emperor's latest conquests in foreign wars but savor paintings that demanded nothing more than the quiet delectation of flowers. With their cultivated varieties of rose, lily, tulip or peony, and their exquisite arrangements of bouquets placed in subtly luxurious settings, these works suggested the continued presence, after the ruptures of 1789, of the most expensive florists and gardeners of the nation. Such an art of diminutive, nuanced pleasure, a comforting counterpoint to the high-minded rigors and political urgencies of history painting, offered glossy mirrors that not only reflected erudite botanical data but provided discreetly sen-

Pavots dans un Vase de Cristal, Henri Fantin-Latour, 1890. Oil on canvas; 23⅝" x 28¾". Fantin-Latour, who initially had reservations about flower painting, completed by the end of his career some 500 to 600 flower pieces. Imbued with a luminous and realistic quality, his blossoms won favor among the English long before they were appreciated by his native France. The Lefevre Gallery, London.



suous cornucopias for the discerning eye.

It is hardly surprising that in the roster of prominent specialists in flower painting at the turn of the century (a list usually headed by the Lyonnais Antoine Berjon), some of the finest masters—Jan Frans van Dael and the two Redouté brothers—were born in the low countries, where in the seventeenth century a strong tradition was founded of specialized flower painters who recorded every last petal and stamen in sharp and meticulously crafted focus. Nor is it surprising to learn that the younger Redouté, Pierre-Joseph, was in the employ of the empress Joséphine as a flower painter and also illustrated learned botanical treatises.

For Redouté and his contemporaries,



OPPOSITE: *Bouquet de Roses, Tulipes et Pivoines*, Jan Frans van Dael, 1814. Oil on canvas; 26" x 19⅝". Although trained as an architect from age 12, the Belgian van Dael went to Paris to become a painter-decorator. His specialty in fruit and flower still lifes was encouraged by the Dutch master Gérard van Spaendonck, with whom he studied. H. Shickman Gallery, New York.

RIGHT: *Bouquet de Fleurs*, Claude-Louis-Marie Revol, called Claudius, circa 1850. Oil on canvas; 30½" x 24¾". Little is known of Revol, who, like his teacher Augustin Thierriat, studied at the Ecole des Beaux-Arts in Lyon and was a painter of flowers. Revol exhibited at the Lyon Salon from 1848 to 1870. Stair Sainty Matthiesen, New York.



LEFT: *Vase de Lilas*, Pierre-Joseph Redouté, 1833. Gouache on paper; 25⅛" x 19⅛". As an accomplished artist and teacher employed by Marie Antoinette and later Empress Joséphine, Redouté, the "Raphael of flowers," exerted an important influence on French 19th-century flower painting. Galerie Altéro, Paris.

flowers were both beautiful and scientific. These traditions continued to flourish until the end of the century, most persuasively in the art of Degas's friend Henri Fantin-Latour, who managed to infuse four decades of flower paintings, from 1860 to 1900, with both the sober and understated truths that characterize his portraits and the frail and melancholic vibrations that radiate from his efforts to depict the music of Wagner.

But it was also in the nature of nineteenth-century French art to dispense with traditions entirely; and in the hands of its greatest geniuses, the narrow little category of flower painting could be expanded to reflect experiences totally unimaginable before. Almost every one of



ABOVE: *Fleurs du Champs*, Victor Leclaire, circa 1870. Oil on canvas; 39½" x 25". A work by Leclaire exemplifies the transition from meticulous, traditional flower painting of the 18th century to a more impressionistic style. Frost and Reed, London.

Almost every one of the century's masters left an unexpected mark on the tradition of flower painting.

the century's masters, even those most concerned with the human figure, left an unexpected mark on the tradition of flower painting.

Delacroix, who explored extremes of human and animal passion, could paint the oddest of still lifes—an overturned basket of luxuriant flowers discovered, as if by accident, in a landscape, an encounter that urges us to invent a scenario to explain its mysterious presence.

Degas, who loved the irony of treating human beings as if they were subservient to inhuman, abstract order, could undermine Fantin Latour's more conventional flower painting by presenting, center stage, a huge bouquet of chrysanthemums that demands more than equal time with an anxious-looking woman who has been pushed to the very side of the table, as if she were only a temporary intruder in a large still life.

Manet, who so often included bouquets of flowers in his Parisian scenes as attributes of fashionable décor or erotic dialogue, could end his career with an amazing series of sixteen paintings prompted by the flowers brought to his sickbed by concerned visitors—a fragile sequence of moss roses, white lilacs, pinks, clematis, placed in glass and crystal vases. They are painted with a breathtakingly rapid virtuosity that poignantly distills, in his final year, the mastery of a lifetime and the most unexpected chronicle of a terminal illness.

Cézanne, too, imposed his arduous and troubled genius upon his flower paintings, changing mere geraniums, tulips or dahlias, as he changed mere apples, oranges or pears, into a pictorial putty that more and more defied identification, becoming the stuff of complex systems of private order that did violence to every kind of truth but his own.

No early-nineteenth-century flower painter could have accepted these violations of fact, nor those by Monet, who could take a bowl of chrysanthemums and dissolve them in a shower of light, just as, much later, he could turn a water garden of lilies, agapanthus, iris, wisteria, into a private dreamworld.

By the late nineteenth century, in fact, the earlier limits of flower painting had been expanded beyond recognition. Van Gogh could make us feel the full-scale energy of life and the inevitability of death in the most common of sunflowers; and Redon could paint a vase of flowers as if it had just been conjured up at a spiritualist's seance, along with his other fantastic mirages. At the brink of our own century, flowers had become Rorschach tests from which artists could construct their most intense and private experiences. □



In a Cotswold Garden

Thomas and Anthea Gibson's English Country Residence

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"The most important thing in planning a house or a garden is to use your eyes," says garden designer Anthea Gibson (inset above), who lives in her English country residence with her husband, noted art dealer Thomas Gibson. ABOVE: "When we saw the property, with its part Tudor, part Georgian house, we fell in love with the grounds first," she recalls.

OPPOSITE: In the entrance hall, a George I console table is paired with a 1735 George II mirror. The flowers and herbs are from the garden. "The flowers in the house always reflect the seasons," says Anthea Gibson.





"I'm not very definite about a lot of things, but about color I don't dither," says Anthea Gibson. "The lacquered cabinet seemed to work best against the pine walls of the drawing room." The 18th-century paneling is original to the house, as is the fireplace, which the previous owners had thrown out. The Gibsons found it in bits around the garden.

"TOO MUCH GOOD TASTE," said a decorator friend. "My dear, your trouble is that you have too much museum-quality walnut. What you need is a little vulgarity, a bit of a statement."

Anthea and Thomas Gibson, garden designer and art dealer respectively, wondered if perhaps their plain-speaking friend had a point, so they bought a large gilt mirror and two oversize urns. And decided that was quite enough "statement." They would stick with the "good taste."

Theirs is an English talent for simply putting good furniture and good paintings in good rooms, and their Cotswold residence proves the subtleties of the art.

The house is Cotswold vernacular—part Tudor, part Georgian, and not at all what they had been looking for. The Gibsons had hoped to find "a little gem of a William and Mary house," but they fell for the setting of this one—the eighteenth-century walls and gates that enclose the garden, the low stone walls and rows of hedges that were laid out earlier this century to divide the garden into "rooms."

When they first saw it, they ran from one enclosure to the other with increasing excitement and decided



"I thought the study's soft matte-painted walls would be the perfect background for the paintings and walnut furniture," says Anthea Gibson. The circa 1460 portrait, right, is attributed to Cosimo Roselli. Ludovico Mazzolino created *The Stoning of St. Stephen*, circa 1510. Over the fireplace are two small panel paintings by Giovanni del Biondo.

right then to call off the search for an architectural gem. The setting was more important. "It's the one thing you can't change," says Anthea Gibson.

So there it was, every gardener's dream—mature trees, hedges and topiary. She added to what was there, planting trees, giving each area a character of its own—a blue-and-white garden, a rose garden, an herb garden, a water garden, a moonlight garden—and planting loose drifts of color within the geometric framework.

Whether designing gardens or decorating a house, Anthea Gibson takes much the same approach. She looks hard, then does what seems right, her decisions nudged by instinct, not dictated by a philosophy or a style. "There may be an 'English style,' " she says, "but it is at its best in America. A real English country house has the faded carpet all right, but it also has bits of plastic everywhere. We inherit such a lot of junk and never get rid of it. Americans are more selective. They buy carefully, a few good pieces, and each is thoughtfully placed with enough space and enough light.

"If I see an English house that is totally unstructured," says Anthea Gibson, "I yearn for some decorator to come along. On the other hand, whenever I see

something overdecorated, I want a touch of English mustiness. I suppose what I really want is to avoid anything that looks too self-conscious."

The approach seems simple. It is not. The differences between quite right and all wrong are so subtle that many would never notice. For instance, Anthea Gibson felt the dining room chandelier was a little too close to vulgar, so she painted the brass framework blue—a trick borrowed from the English architect Sir Edwin Lutyens—and all was well.

The house is a perennial one—for all hours, for all seasons. It is welcoming when Anthea and Thomas Gibson arrive on a Friday night, open the front door to see straight down the wide hall to the garden beyond,



"I tend to decorate according to the current season," says Anthea Gibson. "In summer, things are usually light and airy, while in winter they are more cozy. I have to remind myself sometimes that I might want to use a room in another season." ABOVE RIGHT: An 18th-century portrait by Allan Ramsay overlooks the dining room. Anthea Gibson, who has three sons, calls the 18th-century "companion" wood cutout figure "my daughter."

"I prefer formality in garden design," explains Anthea Gibson, "and loose planting within that framework." RIGHT: Yew hedges were planted in arrangements parallel to the house's back wall. The dovecote, which is made of Cotswold stone, is at right.

On summer afternoons the plantings are heavy with scent; on winter afternoons, trees dominate.



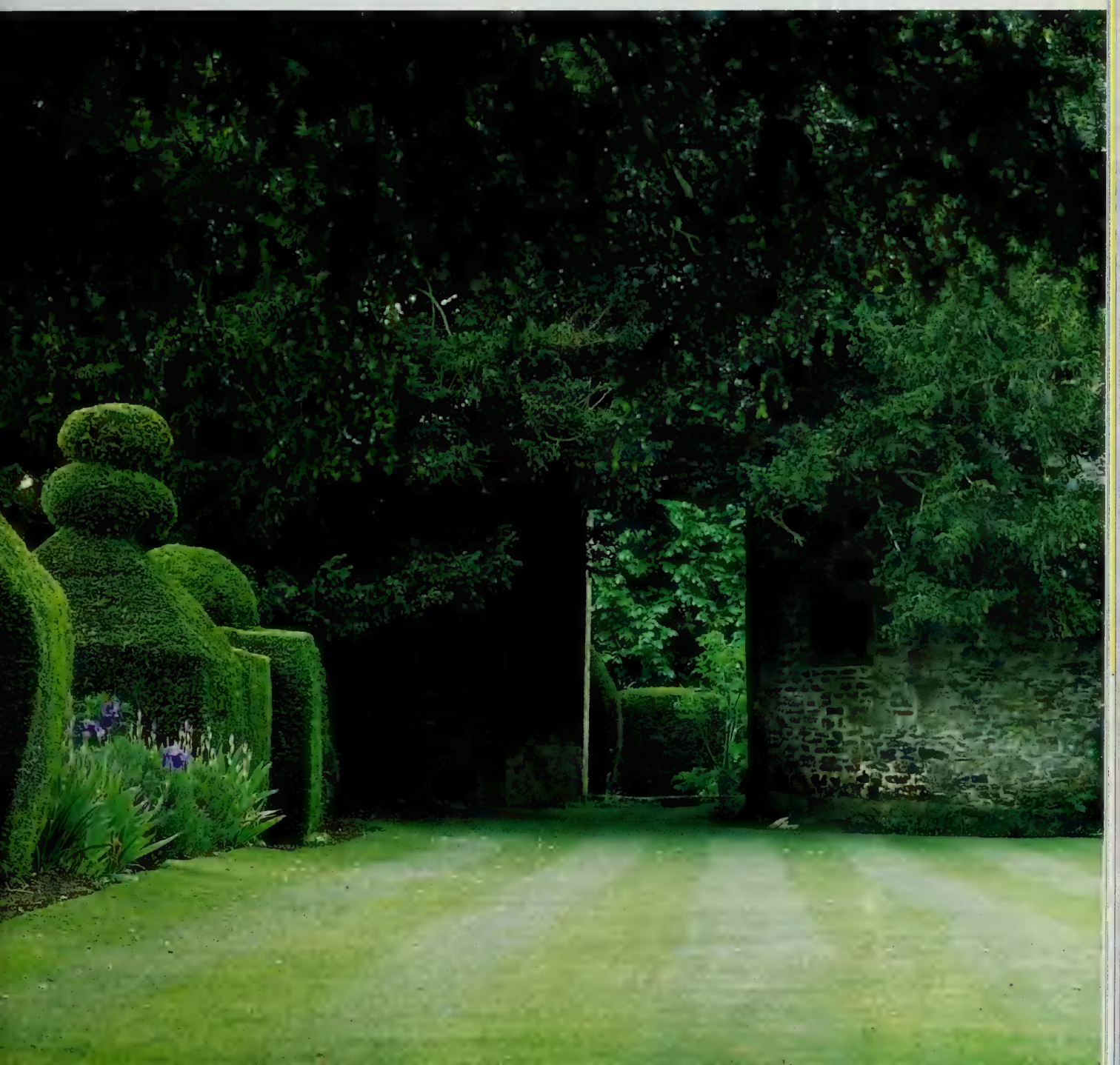
ve a house where one can come in and immediately see out to the ga Anthea Gibson. INSET RIGHT: Geo ed rows of Iceberg roses, golden d nepeta add color to the yew-hed rden. The low stone wall dates from t rly part of the century.

and step immediately out to flowers in the moonlight. They awaken to look out across herbaceous borders planted in line with their four-poster. On summer afternoons the plantings near the house are heavy with scent; on winter afternoons, trees and topiary dominate where roses are only a memory.

Although Anthea Gibson has planned the garden for color and for scale, most of all she has planned it for its own character—enclosed by walls and hedges, inward-looking. "It is like a Tudor garden," she says, "based on formal geometric patterns and quite different from the expansive openness of eighteenth-century gardens. I learned the hard way that it is important never to ignore what Alexander Pope called 'the genius of the place' when we bought some eighteenth-century stone statues to put at the end of a vista from the drawing room window. The view went bang up to a stone wall at the far end of a wide lawn, and I thought a statue would anchor the eye, but eighteenth century with sixteenth century was wrong, and stone against stone was wrong too."

An American friend once described Anthea Gibson as the "archetypal English country lady." Thomas Gibson says a firm no. "Definitely not," he says, "because she went to university and she doesn't have a Labrador."

Never mind. What Anthea Gibson does have is an English way with roses, an English eye for subtlety, and an art that can only be called English good taste. □





Wisteria envelops the arbor's pillars, which were originally part of a porch attached to the house's Tudor section. The Gibsons reclaimed them from the dismantled structure.

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Norman Jewison
continued from page 147

enchanted by the end of the decade. He was supposed to have had dinner with Bobby Kennedy the night Kennedy was assassinated. He was friends with Hubert Humphrey and Martin Luther King, Jr. In 1966, returning from a trip to Russia with his Canadian passport, he was denied entry into the United States—where he lived with his family in Los Angeles—and told that he was an "undesirable." That crisis passed, but by 1970 Jewison had had it with the growing violence and the restriction of civil rights he saw around him. He turned in his green card and took his wife and children to live in London.

It took nine years for him to contemplate coming home. "At a certain age you go in search of your roots," he says in explanation of what happened when he turned fifty. "You can only be an expatriate for so long. I felt an obligation to return somehow. It was like paying my dues." His wife agreed to move back to Canada as long as their new house was less than an hour from the airport. He renovated a 1910 furniture warehouse in downtown Toronto for his offices and bought the house and land that would become Putney Heath Farm. Part of paying his dues has also been his founding in 1986 of the Canadian Centre for Advanced Film Studies at the former E. P. Taylor estate in Ontario, where young Canadian filmmakers win residences to study with a group of distinguished filmmakers and visiting lecturers.

In making his home on the farm, Jewison has created a double life for himself, and he revels in the parallels between farmer and director. A major studio head once spent a long afternoon trying to get him on the phone. Jewison was mucking out stalls and couldn't be reached. "What have you been doing all day?" the studio head exploded when he finally spoke to Jewison. The director had the perfect answer. "I've been doing the same thing you've been doing all day," he said. "The only difference is, the stuff I shovel is real." □


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Grand Strategies for a Spanish Colonial Villa
continued from page 155

palette. "I love color, but I love it soft. The colors I used here are not the clearest, they're a little faded, they're . . . a little off-color," she says, laughing. The rooms are apricot and white, yellow and cream, melon and cream, and so complete are they in their Mediterraneanification that they seem awash in watery light.

The epicenter of this inside-outside house, the space into which many of the bedrooms look out, is a two-story balconied interior atrium, originally an open-air courtyard that had been enclosed at some point in the 1950s. "I chose to make it not a room you just go through, a room for plants with a fountain in the center, but a space that you use, a more informal space than the living room, a place to put a big TV," Williams explains. She thought of it, in fact, as the equivalent of the library of the house, somewhere to repair to after dinner. But how to furnish a weightless, almost airborne atrium? Half-providentially, she was able to find country French and Indo-Portuguese pieces strong enough, massive enough, to carry the volume of the thirty-five-by-twenty-two-by-thirty-foot-high room. All that ebony, fruitwood and walnut anchor the atrium, and in the end it becomes far cozier than its scale might have led one to believe. The client had requested for the room—and gotten—an arched window, an outdoor balcony on its lake side and a skylight whose glass panels move aside at the push of a button. On a clear night he can sit in his atrium and gaze up at a sky so loaded with stars the effect is almost theatrical.

Lighting the atrium was a challenge. "Indirect light can get very stagey-looking," Bunny Williams cautions. "It can give a dramatic look to a room, which I don't like to do in my work. I like light to come from a chandelier or a lamp or a sconce. But I do suggest to see *modern* sconces—if you take the trouble of restoring a tra[illegible], you don't want to ha[illegible] in the ceiling. The

a room like the atrium is how to get enough of it." The outsize yet elegant solution was an iron chandelier six and a half feet wide by eight feet tall; it had to be made in three sections, then fitted together and electrified.

The other focal point of the house is the open-air garden loggia facing the pool, on the lake side. "You live out there during the day," says Williams. Under a pecky-cypress ceiling churning with titanic fans sprawl four rattan double chaises covered in faded green cotton duck. On the wall are two nineteenth-century Portuguese blue, white and yellow tile plaques gamefully depicting tennis matches. The loggia was alarmingly long, so Williams divided it into an informal sitting area and a proper dining area, where three square bleached-oak tables, pushed together, can accommodate sixteen.

The living room is also divided into two large seating areas. It's a comfortable mix of Continental furniture suitable for a house in a tropical clime. All the fabrics are cotton, the draperies very simple striped cotton hanging from painted poles. The coronet of the room is a coffered ceiling aswirl with arabesques and buttressed by beams with an interlocking geometric grid pattern and, in each corner, a rosette; it was painted after a ceiling in a Tuscan villa that the designer had seen and photographed. "I had six artists up there for weeks working long days," she says. The walls of the living room, as of much of the rest of the house, are hung with the client's collection of eighteenth- and nineteenth-century architectural drawings, mostly Beaux Arts and all original works on paper—not a lowly print in sight.

"I wanted a house that looked Mediterranean—my adaptation of it."

For the dining room, Williams purchased a collection of eighty watercolors of plates and jars done in the nineteenth century for a French faience factory. She cut them out and pasted them on the walls, then promptly commissioned artist Robert Jackson to paint her some more; finally she had them all shadow-lined to give the illusion of depth. The room, thanks to Williams's use of provincial elements—painted Italian chairs, a Portuguese needlepoint rug, a French fruitwood dining table—is warm and formal at the same time.

Bunny the dispenser of comfort doesn't stop at sofas and chairs. "I really love setting up a home—right down to napkins, ashtrays and the right trash cans," she says. "I bought the silver and china for this house—a set of antique Spode for the dining room and Italian pottery for the garden loggia. I also bought all the linens—I ordered seventy-five bed pillows, ten dozen towels. . . . And I even went with the chef to a kitchen supply company to replace the prehistoric cooking implements that came with the house."

After a year of buying and collecting, she was done. "It took six forty-five-foot tractor-trailers going from New York to Palm Beach—my biggest, longest haul," she laughs, adding, "I asked to have ten days to install the house—I wanted the client to have the excitement of seeing it all put together." On the night of his arrival she lit a hundred candles and the house flickered to life; in no time at all it was gleaming against the sea. The client and his wife, flown down on their own plane, appeared on the stroke of midnight. "I met them at the door with Cristal. The stereo was playing their favorite music, there were cool ocean breezes, there were the candles, the atrium was open to the stars." It was, Bunny remembers, "picture-perfect."

And in a few hours through the new French doors they would be stepping soft-footed into a light blue morning. □

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Switzerland's Museum of Rural Architecture
continued from page 161

subvention, but nowadays the entrance fees of lowly democratic visitors help to pay off governmental and corporate financing.

Such enterprises appear to allay public dissatisfaction at living in conurbations and working at trades that seem to show no practical results. One does not dare ask the Swiss planners and achievers what their philosophy was or is. Certainly it was compelling, for ten years of rigorous thinking and scheming preceded the erection of the museum's first building, a seventeenth-century multipurpose house from Adelboden. Probably such reconstructions answer the question "Where do we come from?"

Last year I took a Belgian television team to my town of origin, Manchester, England. I sought the houses where I was born and brought up, but all had been razed. There was merely open rank grassland awaiting redevelopment. I felt that I had been deprived of certain vital organs. To have no visible past is shocking. Perhaps someday some entrepreneur will re-create industrial Manchester, cradle of the modern age, but aesthetic considerations will negate the venture. Utilitarian architecture had no beauty, little space, little hygiene.

These Swiss farmhouses, at even their most humble level, achieve a comeliness that seems to have come naturally, perhaps anticipating or influenced by the Geneva citizen Jean-Jacques Rousseau, who found all human good in a state of nature. The Ballenberg undertaking shows how the human artifact and the natural environment can speak to each other. There is no going back to the state of balance, but the spirit is refreshed by a visit and reconciled to inevitable historical developments that have made agriculture just another industry and urban life the regretful norm. □

The museum is open daily from April 15 to October 31. For more information, contact the Ballenberg Swiss Open-Air Museum, Postfach, 3855 Brienz, Switzerland; 036-51-11-23.



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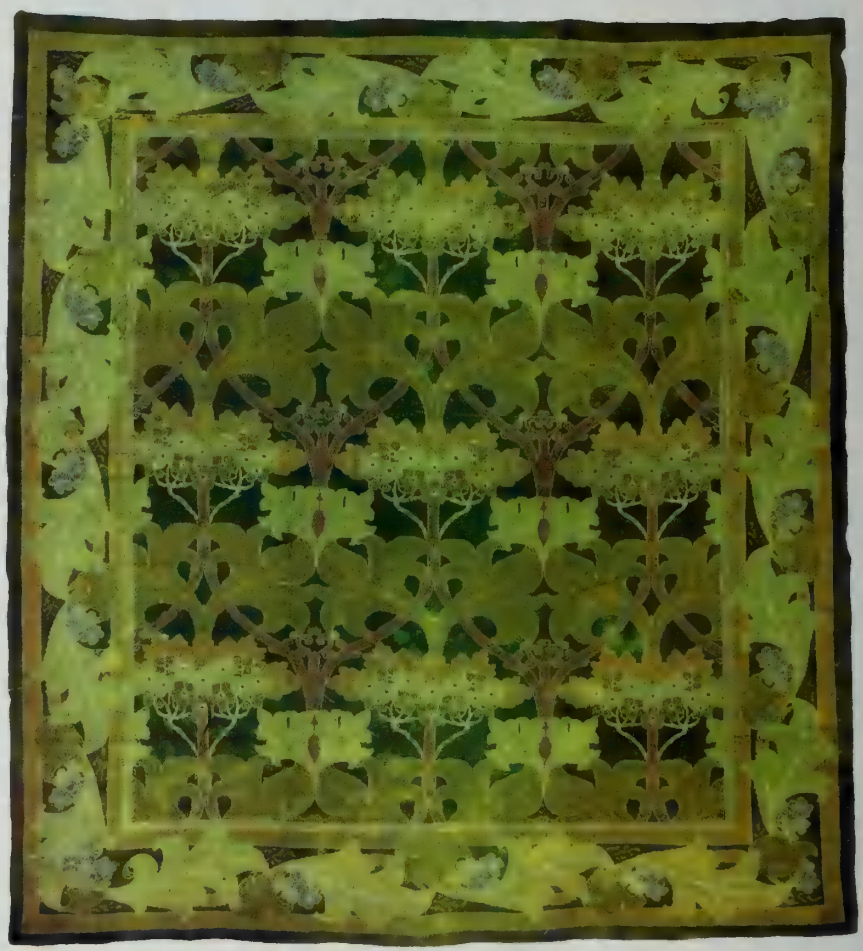
continued from page 170

Many of Voysey's designs prefigure those of Art Nouveau and the Wiener Werkstätte.

ments carried Voysey when his architectural practice was in the doldrums, and he learned to recycle his efforts efficiently. For example, a design for a carpet manufactured by the firm of Tomkinson and Adam became a wallpaper and a woven fabric for two other companies. Similarly, the firm of Alexander Morton & Co. entered into contracts with both Voysey and Butterfield, stipulating that they were to provide a certain number of designs exclusively to Morton's in its capacity as a maker of carpets and woven textiles. The designers were permitted to sell those same patterns to fabric printers as well as wallpaper companies.

Both Voysey and Morris employed geometric patterns and stylized animal and plant forms. Morris used images of flowers, trees and leaves in richly detailed interplays that reflected his historicist attraction to medieval England and France and his love of Persian, Turkish and East Indian precision. A Morris carpet is alive with the everyday flowers and trees of a native garden—marigolds, daisies, lilies, roses, carnations and larkspur, linked by sprigs of honeysuckle and curving willow boughs. Like his friend and mentor Mackmurdo, Voysey much preferred Japanese simplification. His model was not the English hedgerow but the evocative quality of the Japanese print, and his designs often feature tall and trailing plants that move the eye and offer horizontal and vertical frameworks. Voysey was also fond of using the heart shape, and, in addition, he exploited the designs of birds, often seen on the wing or scattered through leafy grounds.

While a Morris rug consists of a series of splendidly complicated



Carpet, Charles Francis Annesley Voysey for Alexander Morton & Co., Ireland (Donegal), circa 1910. Wool; 197" x 182". "It was as if spring had come all of a sudden," observed a contemporary of Voysey's about his textile patterns, which, like his carpets, were ripe with stylized trees and foliage motifs. S. Franses Ltd., London.

repeats and meanders, based on Persian precedents but supplemented by the designer's genius for enriching a surface, a Voysey carpet has larger masses, fewer minor patterns, more flowing curves and flatter contours. In Voysey's words, "Simplicity in decoration is one of the essential qualities without which no true richness is possible. To know where to stop and what not to do is a long way on the road to being a great decorator." Voysey helped propel Arts and Crafts carpets into the twentieth century, and many of his designs prefigure those of Art Nouveau and the Wiener Werkstätte.

The vitality of design and integrity of materials that characterized both machine-woven and hand-knotted Arts and Crafts carpets gradually flagged, and then declined absolutely with World War I. The industrial manufacturers decided that the stringent standards and expensive processes of Morris and the craft guilds were obsolete. The governing ideal of the Arts and Crafts Movement—the reconciliation of art and commerce—could not survive without the inspiration of its pioneering leaders. There was no new Morris to declare that handcrafts were "worthy of the best men's efforts," and they suffered accordingly. The Arts and Crafts style lost its hold on the public imagination and its pertinence to the future of English design. □

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continued from page 184

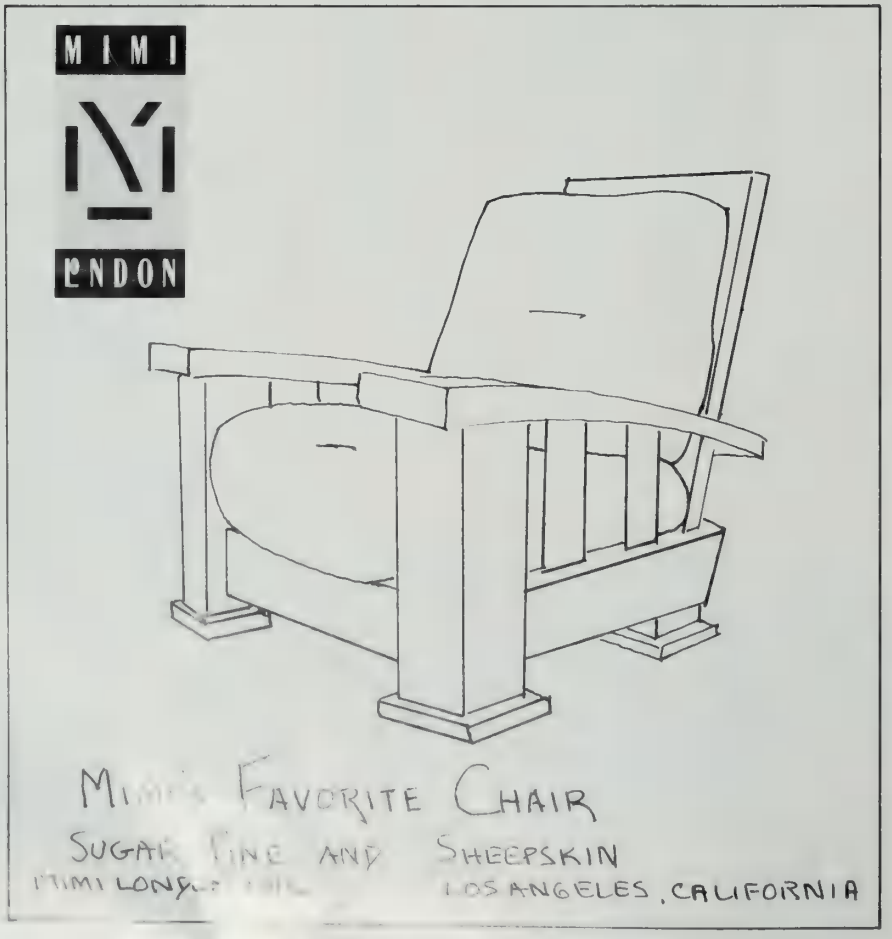
The polished-bronze-and-ebony door bears the device of a circle within a square, suggesting that the world of the spirit is contained within the house, and alluding to a Chinese symbol of prosperity.

From the entrance one steps down into a formal living room, a center for entertaining and a vantage point from which the courtyard can be glimpsed. Space flows freely out through glass and open corners. Hovering above the granite table with its sunken water-filled disk (another circle within a square) is a chandelier made of an inverted pyramid of wood and bronze suspended in a lighted void. The crisp geometry is softened by the play of light off water, by natural textures and by the sheen of cushions upholstered in sapphire and emerald Thai silk. Dalrymple acknowledges the intangible elements that make the house so special: "Guests can enjoy the Tsaos' skill at the piano, or listen to the fountains bubbling outside the windows. And when the fountains are turned off, the sounds of the forest drift in through the open windows."

Guests are led to dinner by way of the music pavilion, over a bridge and along the colonnade on two sides of the pool to a glass-walled pavilion that juts like a smooth-surfaced raft into the inky waters. The reflections of white columns dance in the pool with every breath of wind, and the house rises from the misty waters like the ghost of a colonial bungalow with its shady verandas and shallow-pitched roofs. In the darkness the jungle seems much closer than the city: The sounds are of birds and crickets, not street traffic. The house is open to nature, but it creates its own world apart. □

Space flows freely out through glass and open corners.







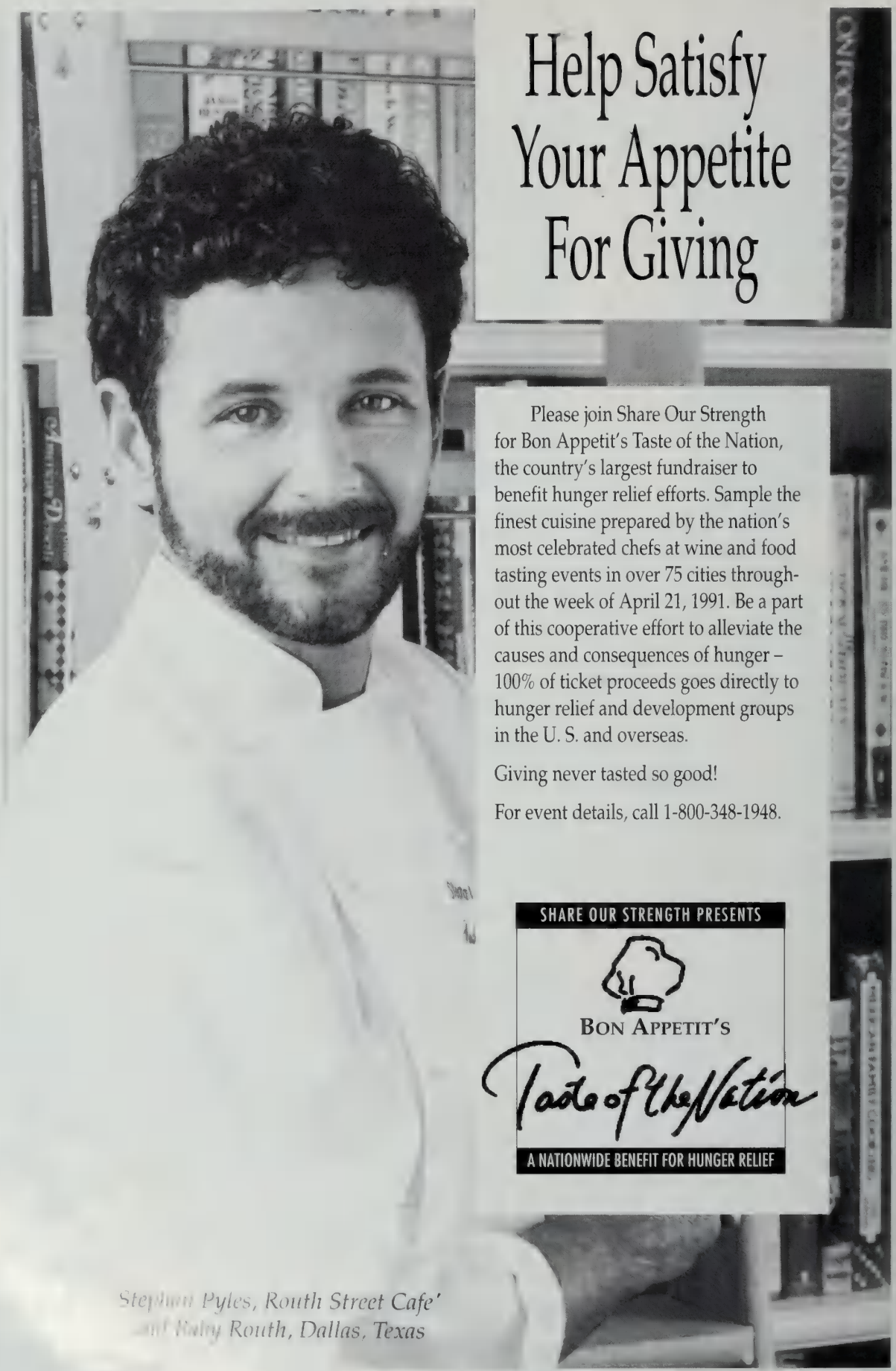
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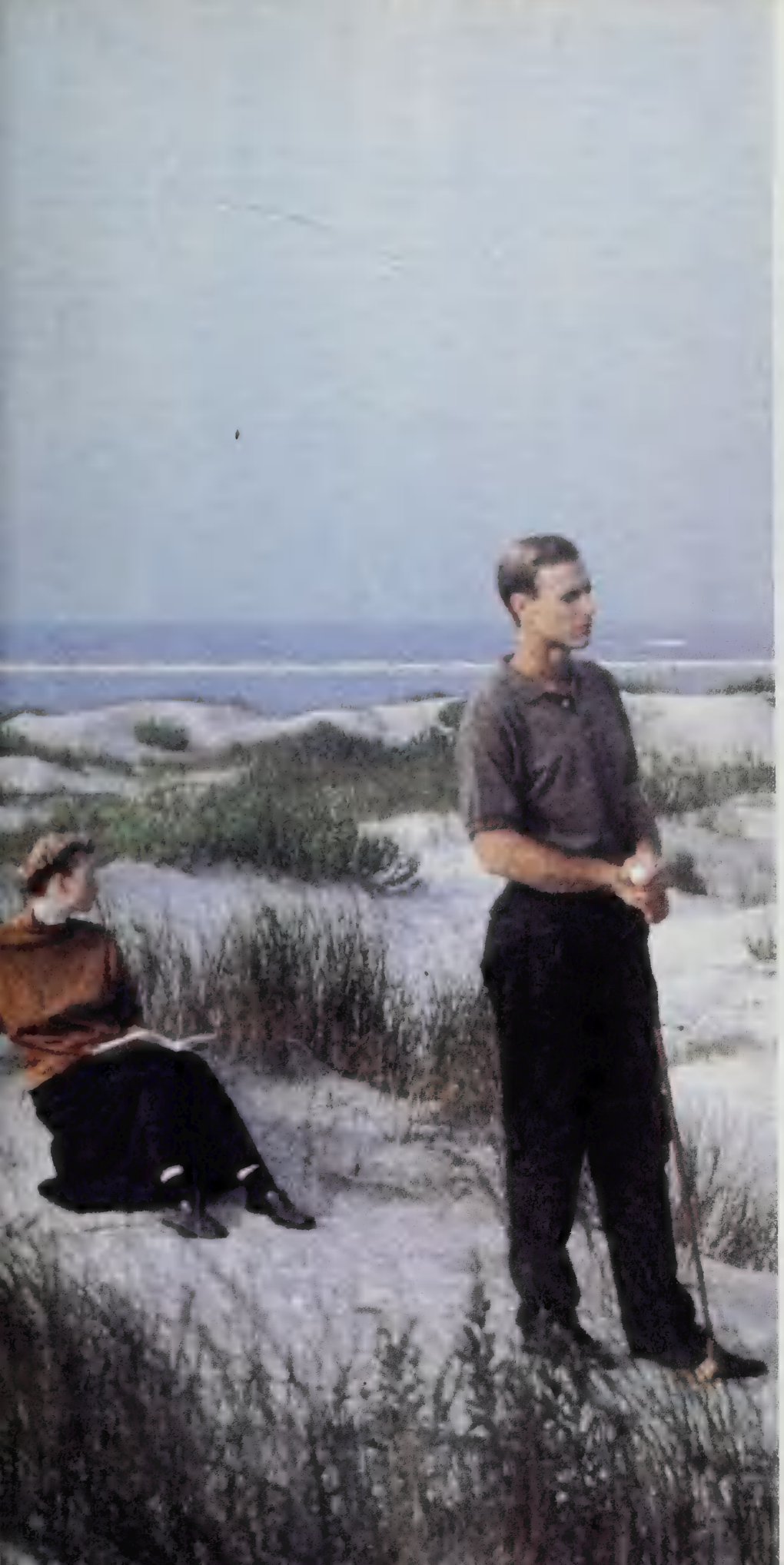
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Preserving the River's Fabled Past
continued from page 192

In the eighteenth century the Philipses increased their fortune by two intermarriages with the Van Cortlandts, an important family who lived nearby. It was typical of Hudson River families of the era to connect their descendants by marriage—in the history of the valley the same names come up again and again. Everyone who could do so seems to have married a son or daughter to one of the Livingstons, the great upriver patroons. Failing a Livingston, they had a rich choice among the landowners who formed a sort of social network. Unluckily for the Philipses, when the revolutionary war broke out they sided with the British, and for his loyalty to the crown, the last lord of the manor lands was arrested, tried for treason and banished to England, where he died. Thus, the family's personal possessions were scattered, and it is thanks to Historic Hudson Valley that the mill and the house have been saved.

In contrast to the Philipses, the Van Cortlandts were patriots during the Revolution, and they hung on to their great estate for two hundred and fifty years. The interiors of their white-pillared manor house are a far cry from the austere settings of the earliest Dutch colonists. It is easy to picture Mrs. Pierre Van Cortlandt, who had been born Joanna Livingston, walking across the sunny parlor's *faux-marbre* floor to receive her guests on an afternoon in about 1750. Her flowers, picked from the borders of the long walk that led from the manor house to the landscaped grounds, are the same varieties grown there today. She would have served tea from one of her blue-and-white Chinese Export services now on display. The tea table and the chairs that surround it are of the finest mid-eighteenth-century quality, gleaming mahogany products of the New York cabinetmakers of the day. A table below the fireplace still holds a chess set for afternoon tea, when the valances will be drawn against the evening darkness.

Perhaps it is because the house is largely furnished with original family possessions that it seems so warm, but the same is true of all the Historic Hudson Valley properties. The people who lived in them are not distant figures out of a guidebook—one feels that Joanna Livingston Van Cortlandt might walk in at any moment, wafting a breath of rose perfume.

Washington Irving's indelible evocations of ghosts from the past influence our impressions of his beloved valley and his own residence, Sunnyside. Now we are in the nineteenth century, for although Irving never forgot the Van Tassel family's little Dutch cottage on the eastern bank of the Hudson seen during a boyhood visit in 1798, it was only in 1835 that he acquired the property. Brought up in New York, he was trained for the bar but abandoned a career as a lawyer early in order to write and to travel abroad. Today he is best remembered for "Rip Van Winkle" and "The Legend of Sleepy Hollow," but his accounts of his travels, his histories and, above all, his biographies established him as the first internationally acclaimed American writer. A thoroughly cosmopolitan figure, Irving was at home in every European capital and counted the leading English and French authors of the day among his friends. He also held several diplomatic posts—the last as minister to Spain, from which he retired in 1846 to return to Tarrytown and the cottage that he transformed over the years into Sunnyside.

You can drive an hour north from New York and find yourself in the seventeenth century.

He called it his "snuggery," and settled down with the great river running not far from his door to write a biography of George Washington in five volumes. Inspired by the architecture of New Amsterdam, as New York City used to be called, he added a mad series of stone gables to the precipitous red roof. Irving was a merry bachelor who loved to entertain, and the small bedrooms at Sunnyside were often occupied by family and friends. A scarlet-draperied alcove in his study still contains a comfortable divan on which he sometimes slept when the house was jammed to capacity. Beside it, a cashmere shawl is flung over an upholstered armchair that backs against the book-lined wall, while a fine partners' desk awaits its owner near the window. But Sunnyside is not a residence to be remembered for its rare possessions; instead, it is truly snug, as Irving wanted it to be, and imbued with whimsy and romance. He fancied nooks and crannies, and the house is full of them, a surprise around every corner.

Above all, Irving loved the river. To enhance the view, he contrived a series of paths in the woodlands so that his guests could catch unexpected glimpses of the Hudson. John Dobkin calls Sunnyside "the first important example of American romantic landscape."

Montgomery Place, the most recently acquired of the Historic Hudson Valley properties, was opened to the public in 1988. It is the ancestral home of the Livingston family, passed down through the generations from the time it was built between 1804 and 1805. "Nothing was discarded in this house," explains Joseph T. Butler, curator of Historic Hudson Valley. "When draperies or carpets became unusable, they were consigned to the third floor to join trunks of wallpaper, Aubusson carpets and a collection of toys used by family members." The usual curator's dilemma—how to fill in the gaps in a historic collection—was not a problem. Indeed, it was often a question

continued on page 222

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Hudson Valley Legacy
continued from page 220

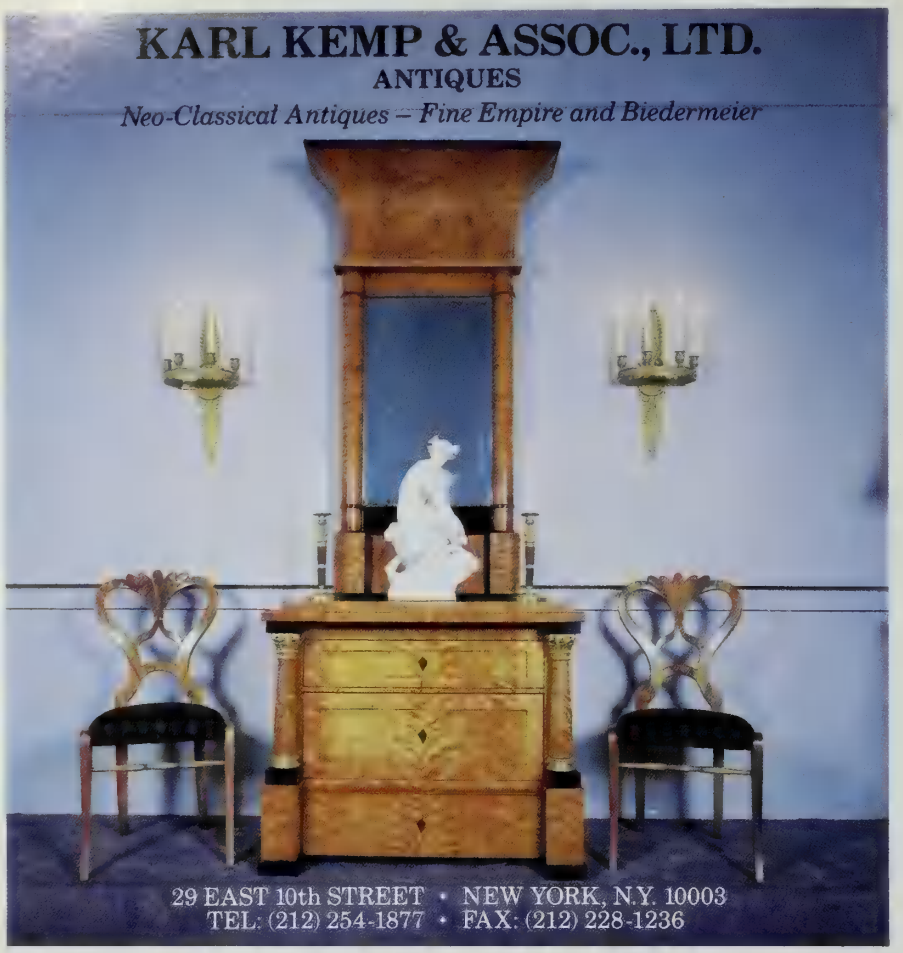
of elimination. That has been done with taste and skill, as has the restoration of the exterior. When Butler and his team first arrived, the slender columns of the elegant portico were in a state of decay shared by much of the building. The magnificent trees that surround the house and fall away to an enchanting view of the river below also required expert care. It was a superb job of conservation, and with over four hundred wooded acres, this fine Classical Revival country house is perhaps the most impressive of the Historic Hudson Valley residences.

A remarkable complement to the houses is Union Church, a modest building in Pocantico Hills near Tarrytown. In memory of Abby Aldrich and John D. Rockefeller, Jr., and a son of Nelson Rockefeller, the family installed stained-glass windows by Matisse and Chagall. When you enter the church, you feel as though you've been hit by a triumphant peal of bells, so vivid are the colors of the glass.

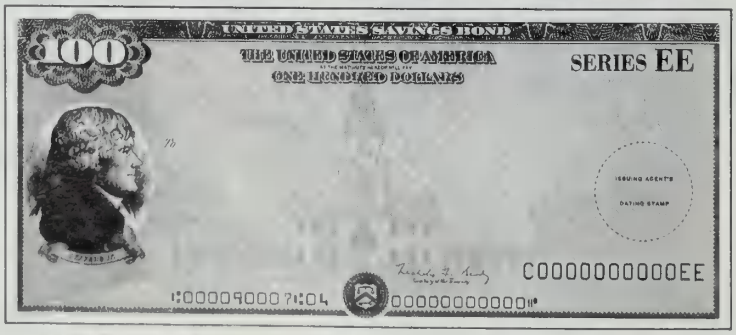
There are many American orga-

Dobkin calls Sunnyside "the first important example of American romantic landscape."

nizations dedicated to the preservation of our historic past, but there is not a more outstanding example than Historic Hudson Valley. From the chairman of the board to the youngest carpenter, the foundation maintains a remarkable standard of excellence. At the headquarters in Tarrytown, members of the staff admit that their aim is to make every visitor a convert to preservation. And what a setting they have for their mission—Washington Irving used to say that nothing he had seen in all his travels compared for beauty with the view from his porch. □



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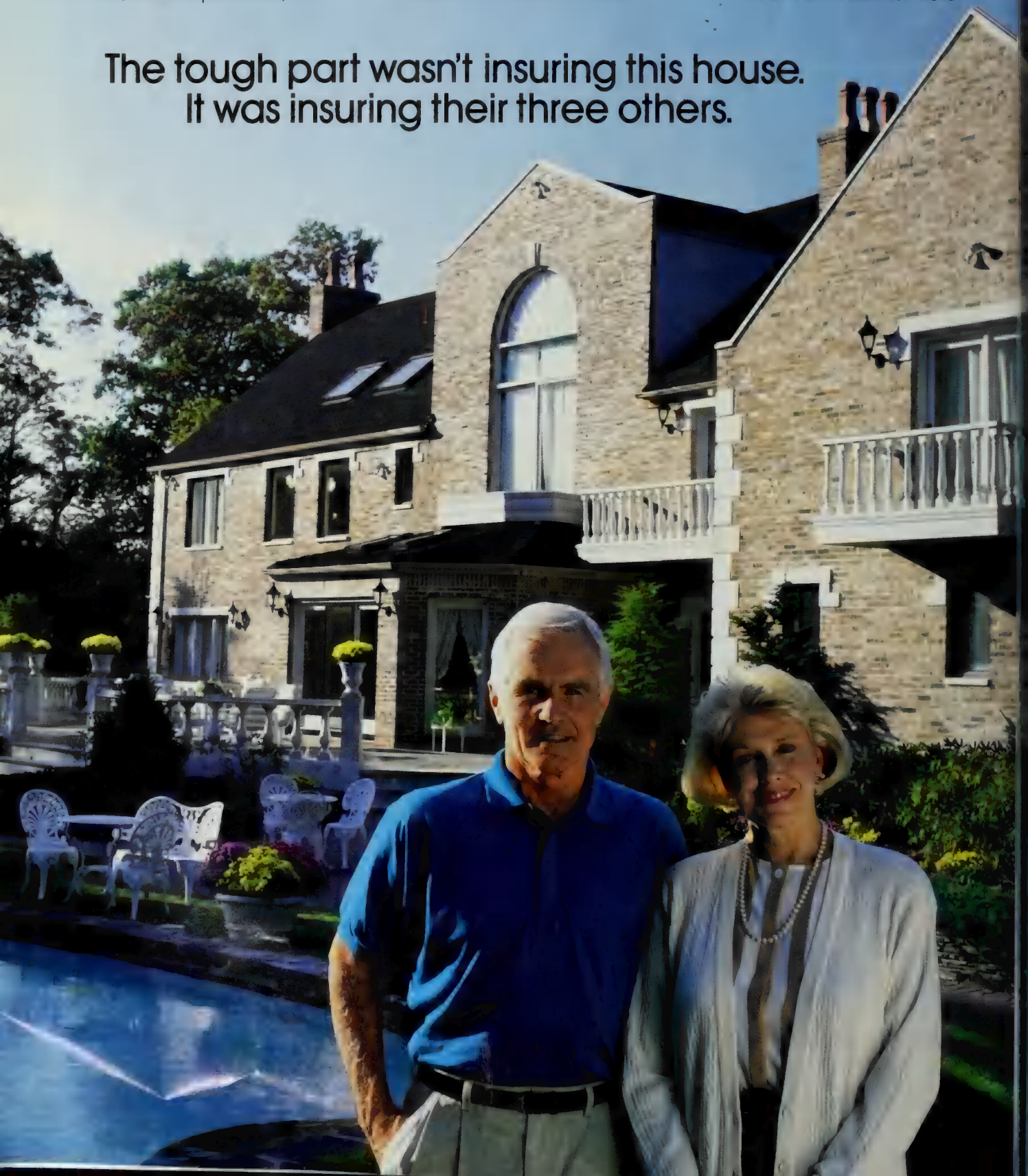
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Romance plays an important role in actress Jane Seymour's life, so it is not surprising that when she and her husband, David Flynn, decided to enlarge their Los Angeles home, they chose the country style that had captivated them on their honeymoon in the south of France. However, they still view the house as an expression of their own personalities. "I think this house says that life shouldn't be contained in little boxes," he says. "It's a very open house that integrates the outside and inside and, I hope, expresses an openness in our lives."

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- **April 23**
  "Before and After": *Thomas Fleming, Robert Bray and Michael Schaible.*
- **April 30**
  "From Four to Four Hundred — Decorating for a Party": *David Jones, John Loring.*
- **May 7**
  "Collecting for Tomorrow": *Edith and Joel Frankel, Joel and Kate Kopp, Garrick Stephenson.*
- **May 14**
  "Q & A on Decorating with Your Questions": *Ron Crosetti, Melvin Dwork, David Anthony Easton, Betty Sherrill.*
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AD-AT-LARGE

Inside the Design World



COURTESY RICHARD TOBEY

Frame Maker

He has worked for almost every president since Eisenhower, except for Carter and Bush, says master frame maker **Richard Tobey**. Museums also call on Tobey because of the detailed craftsmanship—such as using precisely the same shade of gold as the original—that goes into each hand-carved period frame his Los Angeles workshop produces. Tobey's craftsmen rendered an exact reproduction of a 19th-century frame for Camille Pissarro's *Market at Pontoise*, which hangs at the Norton Simon Museum of Art. But most of the 200 styles are adaptations of period frames.

Tobey, who won a Pulitzer traveling scholarship in art in 1943, has been designing frames for nearly 40 years. His designs include old-master, 18th- and 19th-century European frames, but he also makes Oriental-style frames for wood-block prints and Spanish Colonial frames. His specialty is what he calls California frames, made to border the paintings of plein air artists in the early part of this century, and he often assimilates motifs from plein air paintings into his frame designs. Richard Tobey Fine Frames, 741 N. La Cienega Blvd., Los Angeles 90069; 213-652-8023.

AD Goes to Washington, II

Editor-in-Chief Paige Rense will moderate a second series of six programs presented by ***Architectural Digest*** and the **Smithsonian Institution's Campus on the Mall** (part of the Resident Associate Program), which will be held every Tuesday evening from April 16 to May 21 at the Smithsonian, Washington, D.C.

Stanley Barrows, Mario Buatta, Naomi Leff and Bunny Williams will discuss "Starting a Career in Design"; "Before and After" is the topic for Thomas Fleming, Robert Bray and Michael Schaible; floral designer David Jones and Tiffany's design director John Loring will tackle "From Four to Four Hundred—Decorating for a Party"; "Collecting for Tomorrow" brings together antiques dealers Edith and Joel Frankel, Joel and Kate Kopp, and Garrick Stephenson; Ron Crosetti, Melvin Dwork, David Anthony Easton and Betty Sherrill are the panelists for "Q & A on Decorating with Your Questions"; "Celebrity Night," with a closing party, focuses on Tim Macdonald, Frank Pennino and Craig Wright. The program is $90 for *Architectural Digest* subscribers and Resident Associate members; $130 for nonmembers. For more information, call 202-357-3030.

Feathered Finds

Feather textiles, first produced in Peru ca. 500 B.C. by the Paracas, are on display at **Thomas Gibson Fine Art** in London. Gibson, who usually confines his collection to 19th- and 20th-century artwork, says that his interest in ancient Andean art was sparked by a combination of "family ties in South America and the impression made on me by the textiles of the Rockefeller Collection at the Metropolitan Museum of Art."

The brightly colored textiles, embellished with macaw and parrot feathers, were worn on ceremonial occasions, and only by the ruling elite of the Nazca (ca. 200 B.C.–A.D. 600), Huari (ca. A.D. 600–800) and Chimu (ca. A.D. 1000-1460) tribes; as well as peoples in northern Chile and northwest Argentina. Since the textiles were believed to have mystical powers, they were adorned with figurative representations of deities, often in the form of animals, or with geometric designs, such as checkerboard and cross motifs. Thomas Gibson Fine Art, 44 Old Bond St., London W1X 3AF; 71-499-8572.



COURTESY THOMAS GIBSON FINE ART

continued on page 228

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In the Showrooms

Stroheim & Romann has strong new collections of prints this spring. La Belle Maison, Riviera and Bibliothèque use bold images and colors in arresting ways that pleasingly challenge one's expectations. *Millicent*, a Victorian-style print in La Belle Maison Collection, fills large lozenge-shaped forms with lush bouquets and connects them with smaller shapes and patterns of Victorian rococo scrolls. With either a teal or salmon background, the print recalls the richness of the 19th-century imagination as it was fed by the colors and designs of the Raj and other outposts of the British Empire. Also with a strong 19th-century feel, although from a different tradition, is *Warrington* in the Bibliothèque Collection, which seems to come out of William Morris's work in the Arts and Crafts mode with a richly contrasting black-and-white damask pattern. *Nice* (far right), in the Riviera Collection, is a riot of yachts, palm trees, foliage and flowers, in a free-form style reminiscent of some of the fabric designs made in the 1930s by Raoul Dufy. Stroheim & Romann has collections of woven fabrics, some of which are intended to complement the Bibliothèque and La Belle Maison print collections; the prints in the Riviera Collection stand on their own.

Christopher Norman, whose showroom (*AD-at-Large*, July 1989) features reproduction lamps, mirrors, tables and chairs as well as fabrics ("It's one-stop shopping for the designer," he says), has added some elegant new fabrics to his collection. *Blanche Fleur*, based on an 18th-century embroidered design, shows small pink flowers blooming on finely detailed branches. *Papillon* takes the same print and adds butterflies fluttering among the branches. The subtle, light colors and clear images are created by the use of 23 different colors in the printing process. *Le Coq* (above left) is a strongly drawn traditional toile distinguished, however,



COURTESY CHRISTOPHER NORMAN

not by pictures of shepherds and shepherdesses but by an image of a very vigorous rooster perched on a branch, attended to anxiously by smaller birds. *Petit Mouton*, named for the Rothschild château where the original fabric was found, is appropriately represented by lavish bunches of grapes and their leaves.

Hinson & Company, with its usual inventive minimalism, has been creating cotton damask fabrics, one named *Epinal* and one with a stripe over the damask image named *Sash*, all in solid colors from the Hinson palette of celery, salmon and teal, and one with a subtle imposition of the damask pattern in ivory on a white background. A traditional woven damask called *Windsor Damask* has a witty design of passementerie rather than baroque scrolls.



Designer's Source

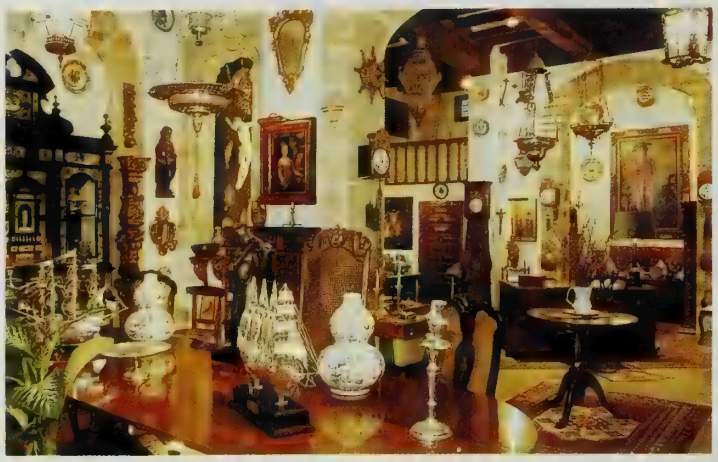
Timothy Macdonald says there's a new furniture designer in the D&D Building whom designers should visit. For years **John Boone** worked behind the scenes for Paul Jones and at Luten Clarey Stern. Only recently did he begin creating and selling his own wood and lacquered furniture, a synthesis of Directoire, Oriental and moderne styles. "I'm trying to redefine and revitalize the past with new materials and new applications of those materials," Boone says. "His low tables have the look of coromandel screens. He also has laminated tables and tables with a parchment finish," Macdonald says. Porcelain urns, vases and other items by Victoria Crowell accessorize Boone's shop. "They're in classic shapes, but she puts very abstract, modern faces on the porcelain in a matte finish," he says. "She does a lot of contrasting colors that really pop." To the trade only. John Boone, D&D Building, 979 Third Ave., New York 10022; 212-758-0012.

continued on page 230



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Notes from Iberia

Even though Craig Wright's textile sources in Portugal are becoming harder to find, a four-day search did turn up top-notch fabrics at **Principe Real.** "The embroidered linen and cotton were the best. The monograms were wonderful, and they were all received in good order," Wright says. Victor Castro, whose mother has owned Principe Real for 50 years, says Portuguese businesses producing handmade linens are closing down due to a shortage of labor, and adds that it takes six months to make one tablecloth with embroidery and Richelieu work. Principe Real, 12-14 Rua da Escola Politecnica, Lisbon 1200; 34-65-945.

Casa dos Tapetes de Arraiolos provided Wright with the needlepoint rugs he was after. Even though Wright could have submitted documents for a rug design of his choice, he preferred to use their designs. "I find it's usually best if the design springs from something they've already done." Casa dos Tapetes de Arraiolos, 116-E Rua da Imprensa Nacional, Lisbon 1200; 668-246.

Wright also bought fabrics at **Artesania Textile Bujosa** in Majorca. "I like the silk and linen combination and the hand-loomed cotton and linen in wonderful stripes and the Majorcan patterns. They're almost primitive," he says. Artesania's Guilermo Munoz said customers can request fabric samples by mail. Artesania Textile Bujosa, Carretera de Inca 77, Santa Maria 7320, Majorca; 620-054.

At Majorca's **Galeria A. Linares** (above left), Wright found a large collection of 17th- and 18th-century furniture of Portuguese, Spanish, Italian and Dutch origin. "It's haute epoch—quite grand, quite massive." Spanish 18th-century silver candlesticks caught his eye, as did a 17th-century walnut armorial bed and iron torchères. Galeria A. Linares, Plaza de la Almoina 4, Palma 07001, Majorca; 717-219.

For help in shipping antiques in and out of Majorca, Wright recommends customs agent **Miguel Puigserver Lloberas**. Miguel Puigserver S.A., Avenida Antonio Maura #26, Palma 07012, Majorca; 715-303.

Cabins Deluxe

The small, rustic log cabin with creaking wood floors and leaking fixtures is fast becoming a memory as sophisticated 5,000-square-foot log homes—complete with plastered walls, tiled bathrooms and floors, atrium windows and saunas—dot the landscape from Utah to the Hamptons. Arthur Smith, who recently finished designing the interior of a log home in upstate New York, says that such dwellings are being built as quickly as the wood is available.

One log-home builder keeping very busy is **Alpine Log Homes**, the largest producer of authentic log structures in the U.S. Says owner Ken Thuerbach, "We just finished a 46-room log monastery in Japan, we're doing a lodge in Alaska and a residence in Thailand." Alpine's craftsmen peel and hew each log by hand, timber is kept in its original irregular shape, and each log structure is custom-designed. "We've never built two buildings alike," says Thuerbach. He says the company will tackle any type of structure that incorporates logs—from homes to restaurants to corporate retreats. Alpine Log Homes, Box 85, Victor, Montana 59875; 406-642-3451.

Swiss Made

The five floors of **Hansueli Frohlich**'s gallery near the old market square of St. Gallen, Switzerland, are crammed with 16th- and 17th-century furniture, an extensive pewter collection, 15th- and 16th-century sculpture and a vast array of clocks. Examples of painted country furniture from neighboring Appenzell and Toggenburg add a whimsical note to the gallery, especially the furniture by Conrad Starck, one of the few Swiss folk artists whose work can be identified.



One early-19th-century bride's armoire by Starck is painted with roses, the couple's names and a picture of a postman. A baroque 1795 armoire (left) has a secret compartment in its cresting. Frohlich's collection of Swiss pewter pitchers, plates and trays includes a ca. 1600 pewter relief tray by the Nuremberg master Jakob Koch II. Hansueli Frohlich, Marktgasse 26, 9000 St. Gallen, Switzerland; 71-233-212.

continued on page 232

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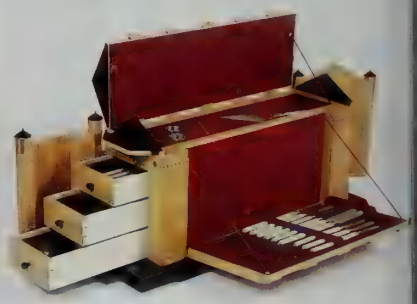
"The important thing in decorating is communication; somebody needs to coordinate things," notes Richard Harray, founder and owner of **Richard's Interior Design**, a shop in Manhattan that does just that. At the Madison Avenue store (there's another on the Lower East Side and one in Greenwich, Connecticut) clients can order furniture, choose fabrics and upholstery and arrange for delivery all in one visit. Fabrics from all of the major houses—Brunschwig & Fils, Schumacher, Clarence House, Scalamandré, Cowtan & Tout, and Robert Allen, among others—are kept in stock and regularly updated. The shop will order furniture, which includes Mark Hampton designs. Designers on staff will give guidance on the selection of every detail, down to a fine array of passementerie. Richard's Interior Design, 1325 Madison Ave., New York 10128; 212-831-9000.

Out of Sight



On the surface it looks like a miniature model of the Charterhouse school chapel in England (right). But open the roof and voilà, a cutlery canteen appears.

Stephen Owen's wood designs offer many such surprises. An eight-foot-long guitar that hangs on the wall can hold 100 compact discs. A carved butler's tailcoat, complete with wing collar and bow tie, conceals a bar and detachable serving tray. "I think my designs make a loud visual statement and are functional at the same time," says Owen, who is making a workstation in the form of a helicopter. He also accepts commissions to construct building models and other objects with hidden storage spaces. Stephen Owen, Whipley Manor Farm, Bramley, Surrey GU5 0LL; 0483-278309.



Desk Bound

Sam Botero's entry into furniture design was quite by accident. "I needed a desk for myself," he says. "I had been using the same one since college." In his search for a worktable, one design spilled out into another. Before he knew it, Botero had invented a line of handmade furniture with a Biedermeier look. Made of satinwood and finished with a light stain, the desk (below) has ebony inlays and a tooled-leather top. Its offshoots consist of a credenza, low table and dining table. Botero is also designing chairs and upholstered furniture. Zachary Hefnawy of the Wood Artisans is making the furniture. Samuel Botero Associates, 150 E. 58th St., New York 10155; 212-935-5155.



Greek Loves

Led to the **Ilias Lalaounis Gallery** by some Athenian friends, Robert Fizdale discovered gold objects and jewelry at the shop of one of Greece's master craftsmen. "Vases and candlesticks are inspired by findings of the fourth millennium B.C. in the Holy Land, pitchers are inspired by objects in Greek museums, and still others evoke the beauty of Cycladic marbles," says Fizdale.

"My creations have a story to tell. They're not anonymous works of art," says the 70-year-old Lalaounis, who last year became the first jeweler to be elected to the Académie des Beaux-Arts. Lalaounis's jewelry has a sculptural quality—a necklace might represent a bison's horns, an ancient Greek bas-relief or native American forms, his latest interest. Ilias Lalaounis Gallery, 6 Panepistimiou St., Athens 115-27, 36-11-371; 4 W. 57th St., New York 10019, 212-265-0600.

At the **Athens Design Center**, Fizdale spotted pottery by Heleni Vernadakis. He particularly liked her subtly colored ceramic bowls filled with chalk-white apples, pomegranates and other fruit. Fizdale adds that Vernadakis also was showing attractive mirrors and trays made of aluminum, bronze or clay. Athens Design Center, 4 Valaoritou, Athens 10671; 36-10-194.□



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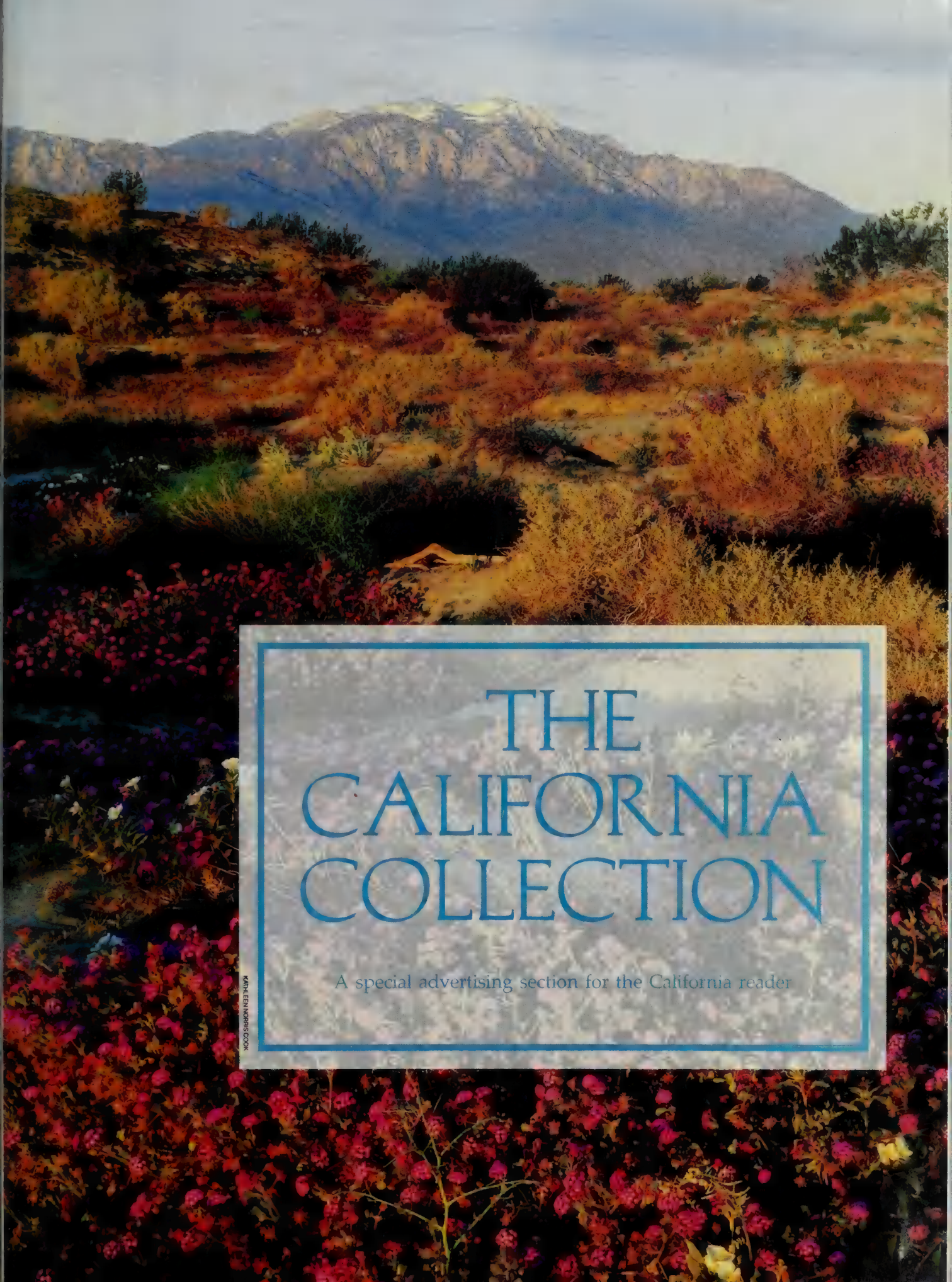
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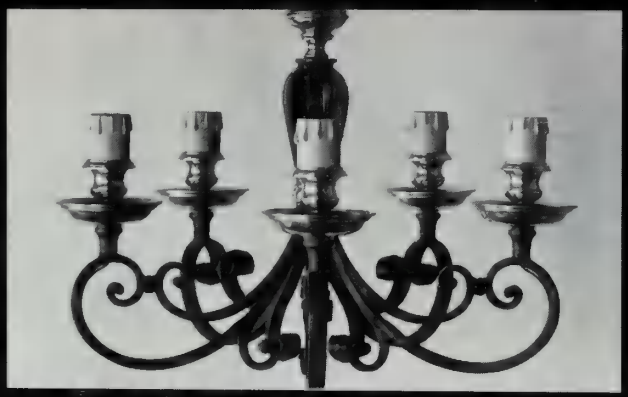
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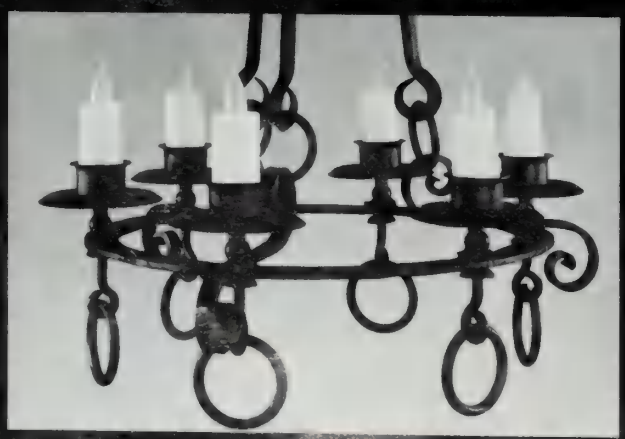
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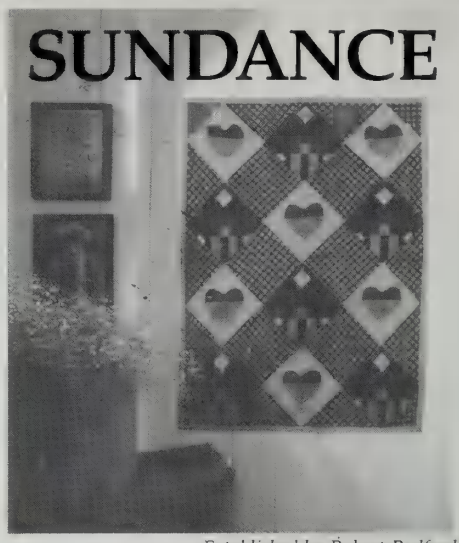


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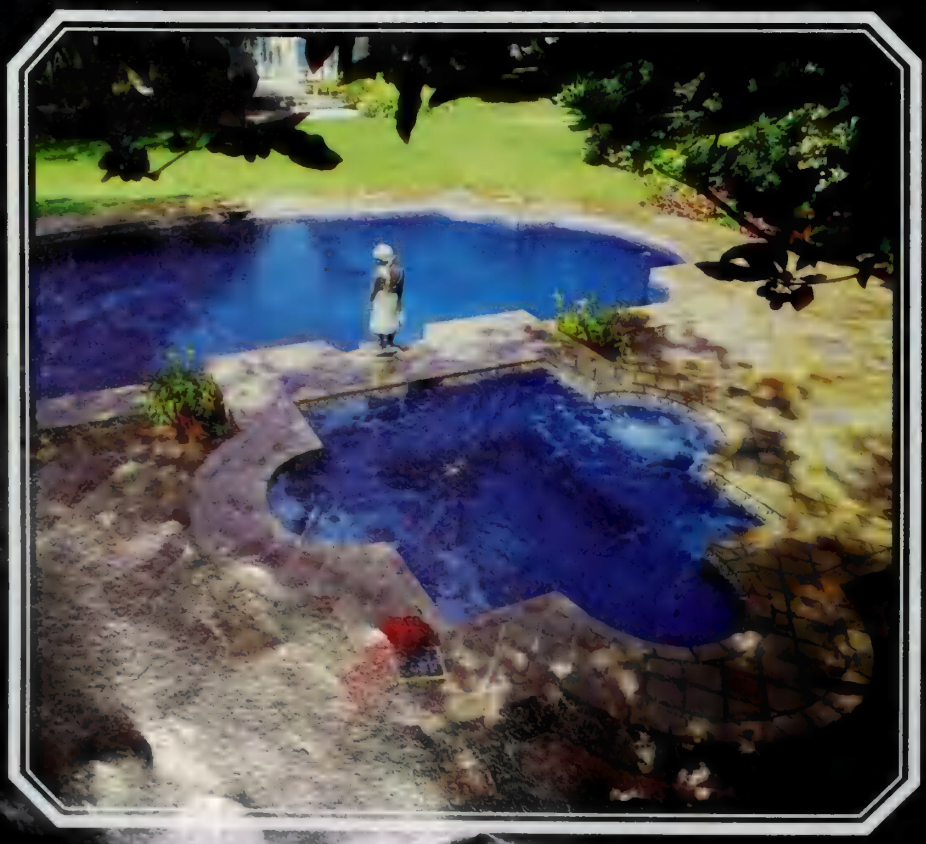
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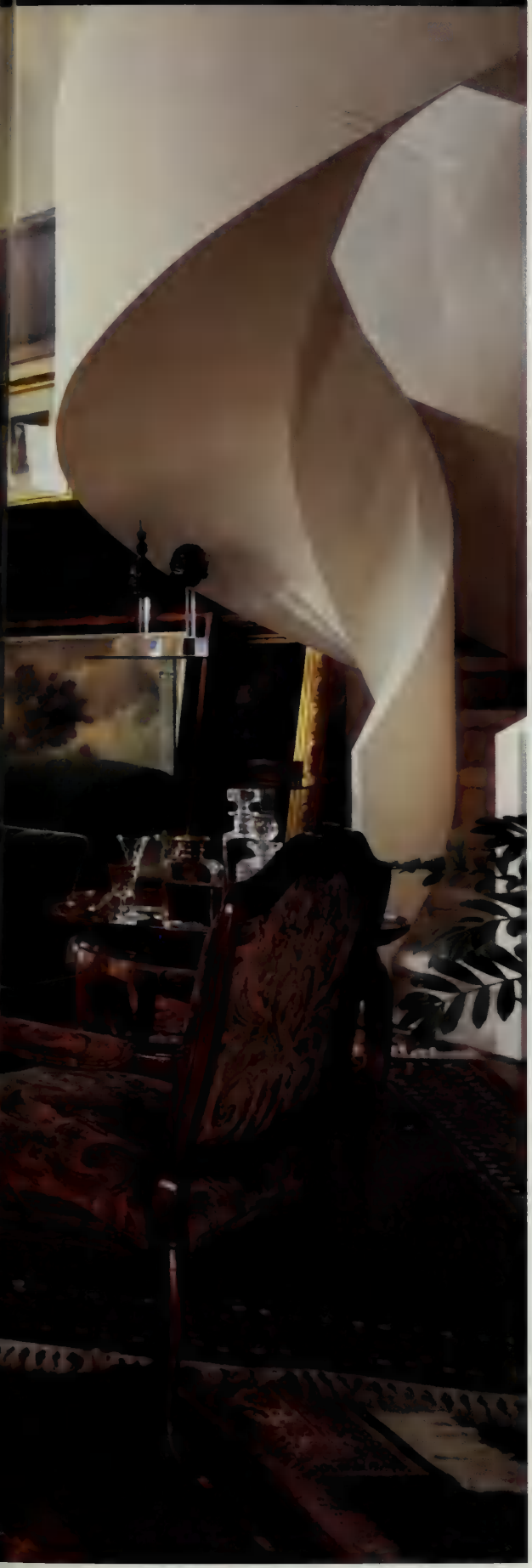
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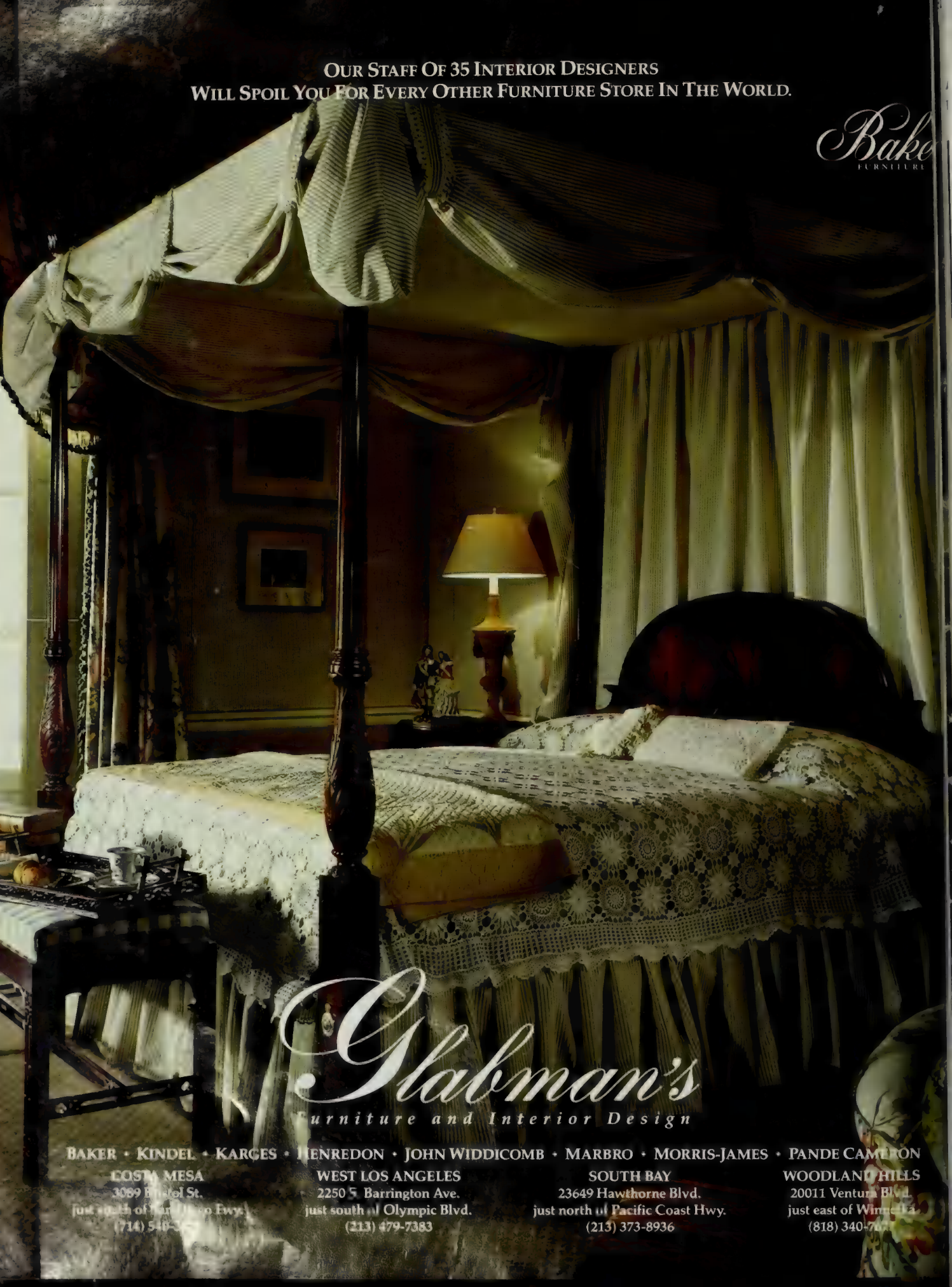


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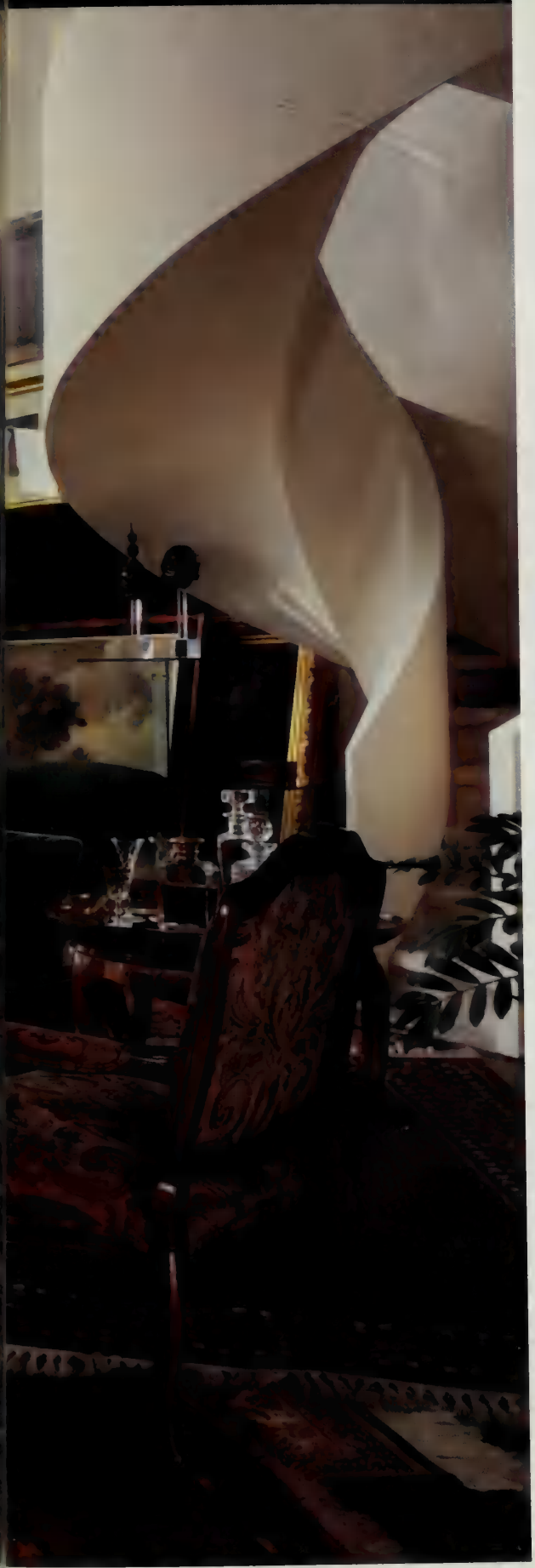







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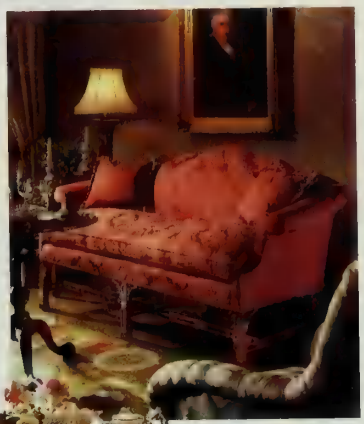
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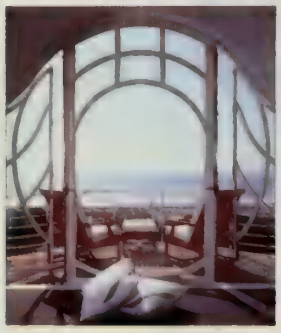


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TABLE OF CONTENTS

May 1991

ARCHITECTURAL DIGEST





COVER The wavelike window opening from the master suite of a Malibu house frames the ocean view. A granite wall is featured in the sunken fireplace area of the living room. Architecture by Charles Moore, with Urban Innovations Group. Photography by Mary E. Nichols. See page 104.

12 **Letters from Readers**

16 **People Are the Issue**

27 **Brendan Gill: Remembering Cliff May**
Pioneer of an Architecture Tailored to California

36 **Inside California Design**
Visiting the Showrooms of Five Leading West Coast Talents
By Irene Borger

54 **Herb Caen's Tahoe**
Charmed Life at the Lake of the Sky

66 **Art Notebook**
California Abstractionists of the 1940s and 1950s
By Kenneth A. Baker

81 **Architecture: The Margaret Herrick Library**
Striking Renovation for the Academy of Motion Picture Arts and Sciences
By Michael Webb

90 **California: T. Coraghessan Boyle**
The Hierarchy of Light

96 **West Coast Decorative Painters**
Traditional Disciplines Applied with Contemporary Spirit
By Hunter Drohojowska

222 **AD-at-Large**
Inside the Design World

230 **Reader's Directory**

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SPECIAL CALIFORNIA EDITION

104 **Architecture: Charles Moore**
A Malibu Villa Celebrates Water and Light
Text by Brendan Gill/Photography by Mary E. Nichols

114 **San Francisco Style**
Art Déco Elements Inform a Smart City Residence
Interior Design by Val Arnold
Text by Hunter Drohojowska/Photography by Mary E. Nichols

122 **Dealer's Choice**
A Los Angeles House Reflects a Seasoned Eye
Interior Design by Craig Wright
Text by Irene Borger/Photography by John Vaughan

130 **A Napa Valley Idyll**
The Arcadian Pleasures of Meadowbrook Farm
Interior Design by Thomas Bartlett
Text by Joan Chatfield-Taylor/Photography by John Vaughan

138 **Cool Oasis in the Desert**
Creating an Artful Serenity for Rancho Mirage
Interior Design by Terry Hunziker
Text by Michael Webb/Photography by John Vaughan

146 **Classical Carriage**
A Palladian-Inspired Guesthouse near San Francisco
Architecture by Charles Porter and Robert Steinwedell
Text by Joan Chatfield-Taylor/Photography by John Vaughan

152 **Art: Early California Photography**
The Pioneering Vision of Western Image-Makers
Text by Christopher Finch

158 **Billy Al Bengston in Venice**
The Artist's Hand Animates His Residence and Studio
Text by Susan Cheever/Photography by Tim Street-Porter

168 **In the San Joaquin Valley**
Enhancing a Modesto House for Exuberant Collectors
Interior Design by Craig Leavitt and Stephen Weaver
Text by Joan Chatfield-Taylor/Photography by John Vaughan

174 **Antiques: Vintage California Design**
West Coast Exemplars of the Arts and Crafts Movement
Text by Thomas S. Hines

180 **Before and After: Los Angeles Story**
A Renovation in the Mediterranean Spirit
Interior Design by Diane Burn
Text by Irene Borger/Before and In-Progress Photography by David Zanzinger/After Photography by John Vaughan

188 **When Less Is More**
Contemporary Aesthetics in San Francisco
Text by Howard Junker/Photography by John Vaughan

192 **Cottage Traditions**
Recasting a Designer's Residence on the George Cukor Estate in Los Angeles
Interior Design by Ron Collier
Text by Michael Frank/Photography by John Vaughan

198 **Nob Hill Neoclassicism**
A San Francisco Designer's Own Apartment
Interior Design by Paul Vincent Wiseman
Text by Howard Junker/Photography by Christopher Irion



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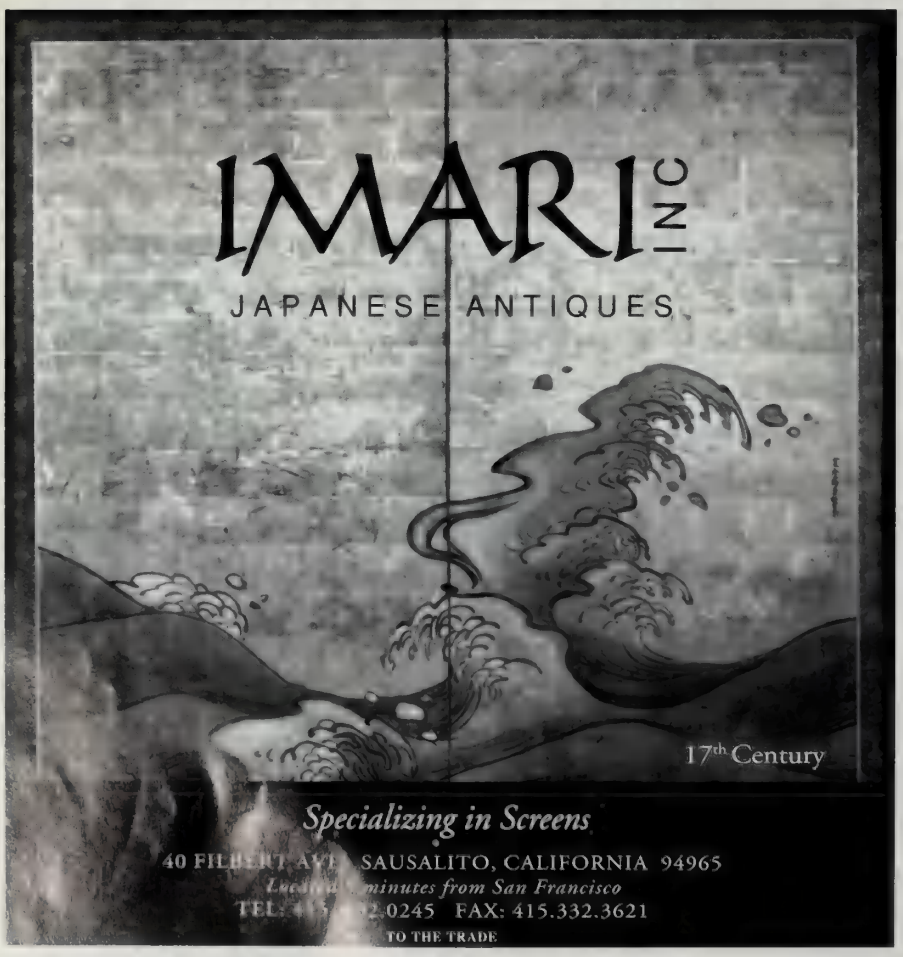
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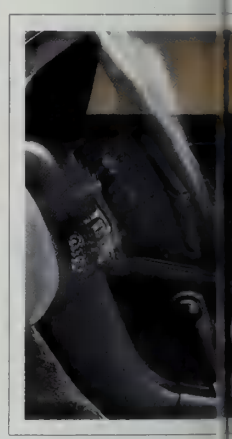
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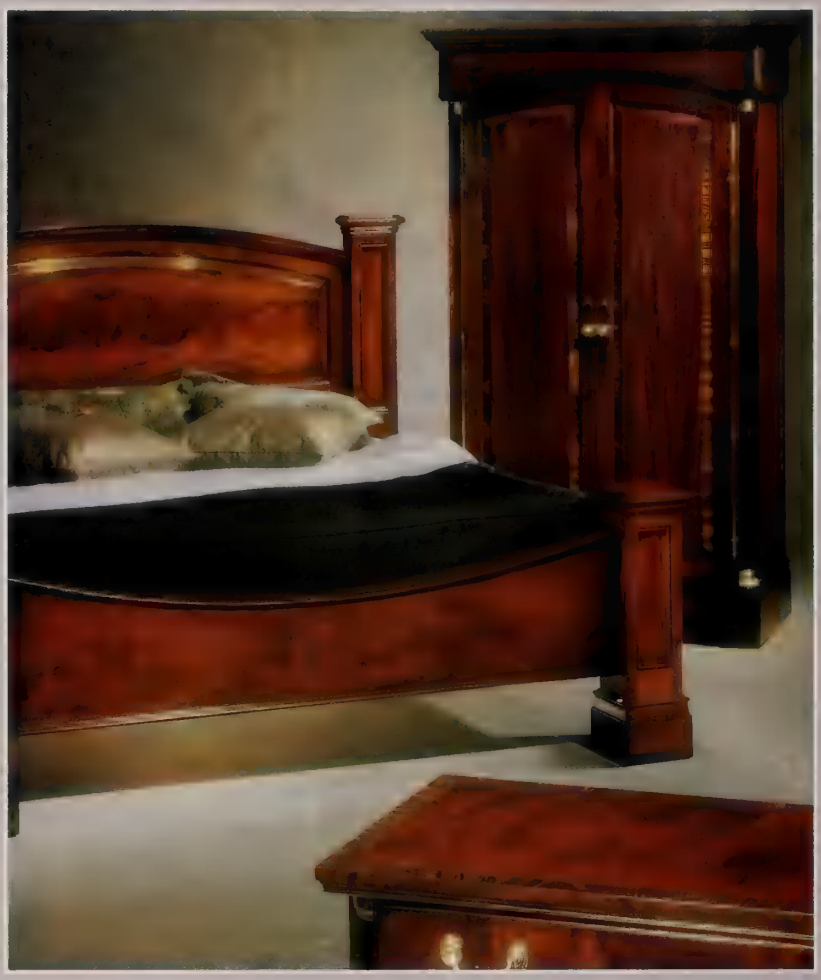
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I have been a reader of your magazine since 1975. I must especially congratulate you on the January 1991 issue of *Architectural Digest*; the rare, hand-built beauty of Mary Biddulph's Rodmarton Manor ("Ethics of Rodmarton Manor") is a true testament to craftsmanship. The home of actress Jane Seymour, St. Catherine's Court at Avon (Visits), is proof that a fifteenth-century dwelling can be bright, airy and comfortable when in the hands of the right person. Special kudos to your longtime photographer Derry Moore for his fine work.

Robert S. Cardinal
Vancouver, B.C., Canada

Wow! To "tour" the queen's private home Sandringham ("Glory of Sandringham"), Princess Diana's childhood home, Althorp ("A Rejuvenated Althorp"), Jane Seymour's house in Avon—your January 1991 issue was fabulous! It was just the thing to refresh one after a hard day.

Marlene Yanchus
Wilkes-Barre, Pennsylvania

The splendid article "English Heritage" in the January 1991 *Architectural Digest* is clearly a testimony to those in England who have chosen to undertake the monumental task of preserving their architectural heritage. Theirs is a noble effort, and generations yet to come will bear witness to their farsightedness.

Francis Hackett Repke
Boca Raton, Florida

Your January 1991 article on the conservation organization English Heritage leaves me with astonishment and sadness. Lord Montagu is the last person I would expect to preserve the English tradition if his own estate, Beaulieu, is any example. In 1952 my wife and I stayed at Buckler's Hard, a delightful village on The Solent where the wooden ships of Lord Nelson were built. It, along with the beautiful ruins of Beaulieu Abbey in its pastoral setting, was (and is) part of the Montagu estate. Recently we returned to this once-attractive bit of countryside. We were appalled. An enormous parking lot and an automobile museum now dominate the scene. The abbey remains are aesthetically ruined by the addition of a cement-block visitors' building. Only if one wants to pay admission can one enter the village itself. I pine for poor old England if Lord Montagu gets his hands on much more of his country's heritage.

Clifford W. Burgess
Kennebunkport, Maine

Allow me to congratulate you on your English issue. It is indeed a feast of richness that you offer us: wonderful scoops, beautifully photographed and so well written. You've done the old country proud.

Sir Hardy Amies
Gloucestershire, England

As a student at the University of Detroit's School of Architecture, I have benefited greatly from *Architectural Digest*. Although your magazine is not filled with architectural critiques, its articles and photographs are a window to many interesting and historical places that have become inspirational vehicles in my designs and studies. Thank you for bringing so many enlightening settings, such as Rodmarton Manor and Sandringham, into my life.

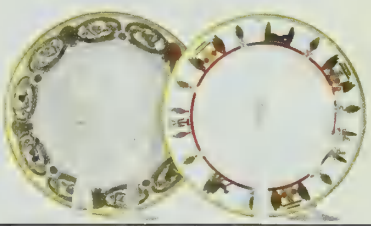
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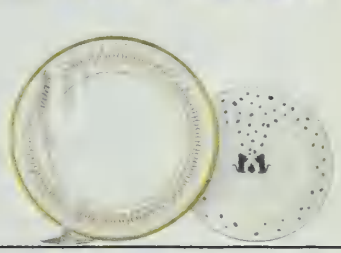
In your March 1991 issue, the story about Robert Sarnoff and Anna Moffo's residence ("A Metropolitan Aria") neglected to mention that Peter Maase was the associate designer.

Melvin Dwork
New York, New York

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MUSEUM CRYSTAL
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PEOPLE ARE THE ISSUE


AARON RAPOPORT/ONYX

In 1985 we struck a chord with readers when we published a special issue devoted to the English country house. Since then, each June issue has explored the country theme, often in the world's most exotic locations. Next month we return to the American country house, celebrating its diversity in such distinctive landscapes as Colorado, California, Mississippi, Montana and New England. We visit Mary Tyler Moore at her retreat in upstate New York and Tom and Bunty Armstrong at their house on an island off the Connecticut coast. In southern California, designer and antiques dealer Rose Tarlow has envisioned an extraordinary residence that perfectly expresses her own rare aesthetic. And in the Hudson River valley, Sandro Chia has restored his vintage farmhouse and studios with an artist's eye. About his house on Florida's gulf coast, Paul Theroux writes, "A second home is a second chance." In its own way, each of our American country houses has made the most of that chance.

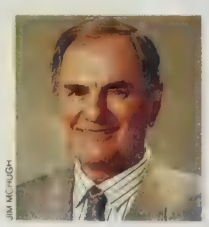
Paige Rense *Editor-in-Chief*


MARK HANAUER

Charles Moore

Architecture: Charles Moore

As a youth growing up in Michigan, Charles Moore had dreamed of California beaches, which to him were the perfect vacation spot. A period of teaching at UC Berkeley from 1959 to 1965 gave the architect the chance to collaborate on the well-known Sea Ranch Condominiums, which glorified the virtues of coastal living. Later, after six years of teaching at Yale, he returned to the West and UCLA's School of Architecture, continuing to make yearly visits to his own Sea Ranch condominium. It was a special delight, then, when a Hollywood entertainment manager and producer sought him out to design a beachfront house in Malibu. "Moore orginally designed it after a courtyard house he had seen in Sri Lanka," recalls project architect Robert Flock. "He had this image of a courtyard, a lap pool and an open arcade. Physical necessities demanded greater enclosure, and he decided instead to enliven the courtyard, create an interior gallery and provide vistas." *See page 104.*


JIM MCHUGH

Val Arnold

San Francisco Style

Val Arnold is proud of the way Sylvia Blumenfeld's San Francisco apartment turned out, but the thing he considers its best feature is the well-camouflaged closet space. "At least thirty percent of the apartment is closets," he says, "including an entire wall in the living room that extends through the library and into the bedroom." According to Arnold, most of the apartments in the building "lacked livability" because some rooms were too large and others much too small. To correct their disproportionate sizes, the designer adds, "Sylvia got the building owners to change some of the interior walls before she agreed to take the space." For her part, Mrs. Blumenfeld, who has known Arnold since 1960 and has turned to him whenever she's changed residences, says she likes working with him "because he can deviate from the predictable and make it outstanding and that appeals to the adventurer in me." *See page 114.*


CHRISTOPHER IRION

Sylvia Blumenfeld

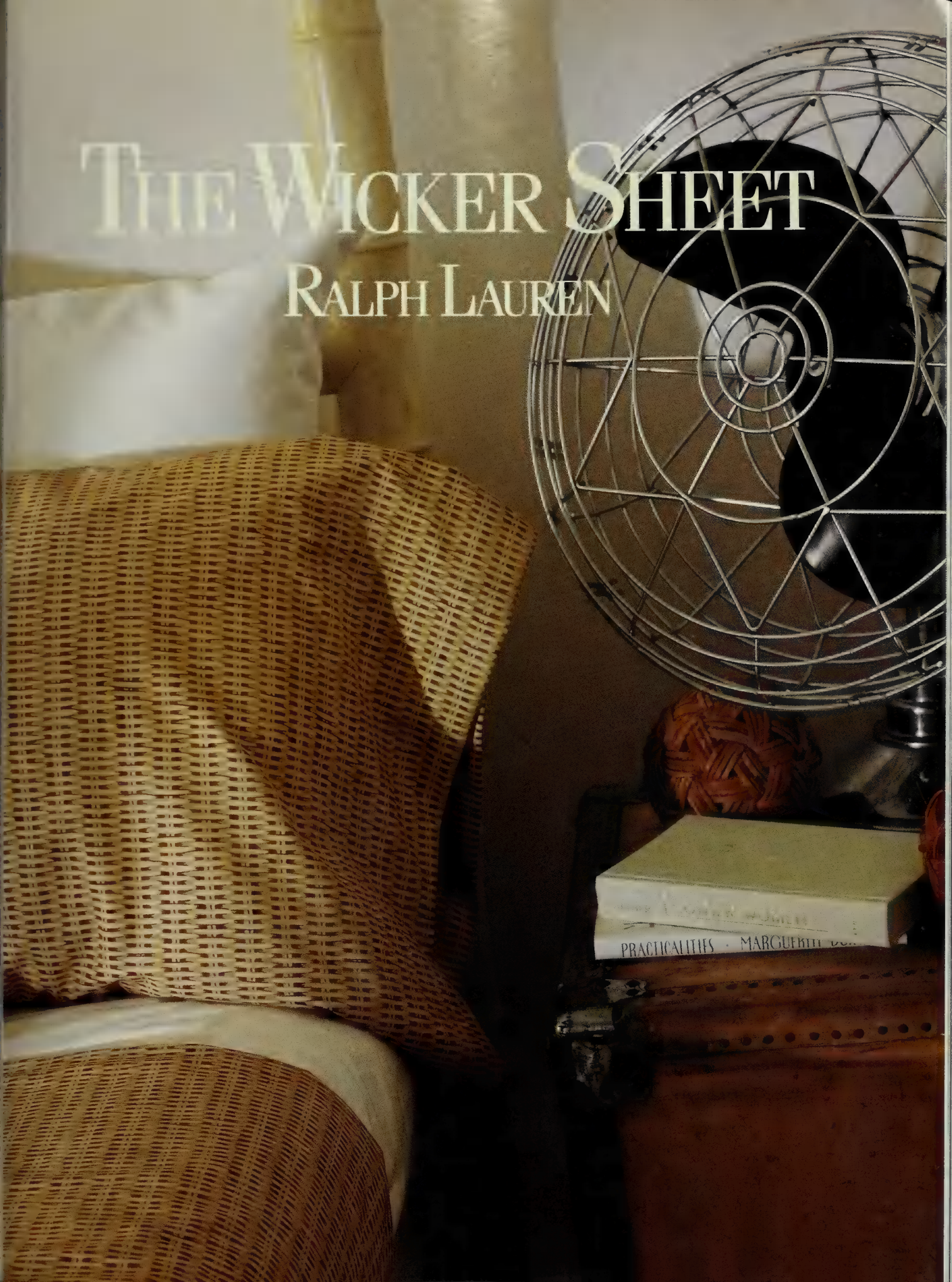

EMMA SAMMS

Craig Wright

Dealer's Choice

"I've been driven by the possession of beautiful objects since I was a child," says designer Craig Wright. "That's why I have an antiques shop—it's a way of expressing that." The shop has also increased his own antiques collection considerably. "I have favorites," he says, "and when one of them hasn't sold, I have a great temptation to take it home." For his house in Los Angeles, Wright has created a striking backdrop for his collection of late-eighteenth- and early-nineteenth-century northern European furniture and objects. The walls of the main space—a combination sitting room, dining room and library—were painted shrimp pink, a shade that makes "everyone look like a million

continued on page 20


THE WICKER SHEET
RALPH LAUREN
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M A C H I N E

J A G U A R

continued from page 16

dollars," says the designer. "The colors happened over a period of time," he adds. "After the first two coats, the walls were sponged over with a white overglaze, which gave them a very ethereal, almost cloudlike quality." The guest bedroom, in contrast, was painted blue. "It was initially too strong," he explains, "and we kept overglazing it until it had an almost chalky quality—as if you were looking at the color through gauze. The whole house looks as though it were seen through a film." *See page 122.*



RUSS FISCHELLA

Thomas Bartlett



Joanne and Ron Birtcher

A Napa Valley Idyll

Thomas Bartlett is a Californian born and bred. He grew up in the wine country between Napa and Yountville, on a ranch his parents still occupy. After attending Oakland's California College of the Arts and Crafts, he opened his own interior design firm in Yountville, which has remained his base of operations for twenty-two years. Although his work takes him all over the country, he has created interiors for several California vintners' residences, including those of the owners of Stag's Leap, Phelps and Sutter Home. For Ron and Joanne Birtcher's Meadowbrook Farm—a working vineyard whose chardonnay and cabernet sauvignon are now being produced for personal consumption—Bartlett and the architect, Steven Kim, came close to building from the ground up. "The house existed," says Bartlett, "but we tore it apart down to the studs and moved fireplaces." "I'm not sure how we ended up with Meadowbrook Farm," says Ron Birtcher. "You may not believe this, but in the beginning my wife and I were searching for a small country cottage." *See page 130.*

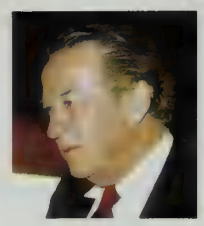


ROBERT RISANO

Terry Hunziker

Cool Oasis in the Desert

Total hands-on involvement in a project is a given for Terry Hunziker, who is based in the Northwest. After working for a Seattle interior design firm for thirteen years, he founded his own, and he now does all of the creative work and drafting himself. He recently did a house in Rancho Mirage for people who were his first clients. "The experience of doing their place in Seattle," says Hunziker, "was a turning point in my life. Their friendship and trust has continued through the years and has only been deepened by my working on their second house, which they purchased in the California desert. I think they're demanding, exacting, curious and willing—the four great attributes of a perfect client." *See page 138.*



Charles Porter



Robert Steinwedell

Classical Carriage

For San Francisco architects Charles Porter and Robert Steinwedell, it came as no surprise when a Bay Area socialite turned to them to transform her estate's carriage house into spacious guest quarters. They have been friends and frequent guests of the owner for more than thirty years. "She was a great deal of fun to work with," says Steinwedell. He praises her ability at problem solving, such as personally finding workmen to create wrought-iron banisters of her own design, at a tenth of the original estimate. Although practicality was a major concern—"The house," says the resident, "had to be grandchildproof"—a sense of fun and whimsy was also a must. Of the décor she explains, "I threw it together with everything that was around. The light fixtures in the house are absolutely insane!" *See page 146.*



TIM STREET-PORTER

Billy Al Bengston

Billy Al Bengston in Venice

"If the studio keeps changing, the painting keeps changing," says Billy Al Bengston, who is continually reconstructing his Venice residence and studio to refresh his art as well as his visual references. "Why should it be so precious?" he asks. "It should change." At his own house, the Dodge City–born artist has designed nearly everything—inside and outside—from the rugs, chairs and kitchen cabinets to the gardens, teahouse and lap pool. Bengston first moved to Los Angeles as a child, but his family went back and forth to Kansas. After deciding to become an artist, he eventually—in 1961—discovered Venice, where he rented a small studio for thirty-five dollars a month. Bengston, who also maintains a cottage and studio in Honolulu (see *Architectural Digest*, October 1988), often hires immigrant carpenters and contractors, in part because he enjoys working with people who can't communicate with him through words. "I like the language problem," he says. *See page 158.*



JOHN VAUGHAN

Craig Leavitt
Stephen Weaver

In the San Joaquin Valley

Craig Leavitt and Stephen Weaver have been creating interiors together for fifteen years, with an emphasis on using furniture of their own design, as they did for Stephen and Judy Endsley's Modesto residence. "We almost always make a piece specifically for a space and then add it to our line," Weaver says. "It's a real challenge:

continued on page 24


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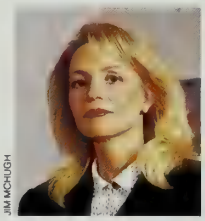
SHOWROOMS IN ATLANTA, BOSTON, CHICAGO, CLEVELAND, DALLAS, DANIA, HIGH POINT, HOUSTON, LAGUNA NIGUEL, LOS ANGELES, MINNEAPOLIS, NEW YORK, PARIS, PHILADELPHIA, SAN FRANCISCO, SEATTLE, TROY, AND WASHINGTON D.C.

continued from page 20



Judy and Stephen Endsley

Faxing ideas back and forth, we get input and try things we never would have on our own. Picasso said that if you're stuck on a painting, pick an area and paint it a color that you hate; finding a way to work with it will cause you to rethink the whole canvas. When concepts and needs come from outside yourself, you begin to see things in a whole new way." Both Leavitt and Weaver, who are based in the San Joaquin Valley, have degrees in art, and Leavitt gained experience working for Albert Hadley and Anthony Hail. "Good design requires what I'd call a strict and forgiving attitude, like a parent," says Craig Leavitt. "It's a strange and wonderful combination." "As Coco Chanel said, 'Fashion is good first and bad second, and art is bad first and good second,' " Weaver notes. "Decorating has to be like that: It's got to be something that lasts longer than an evening dress but perhaps not as long as a Picasso." *See page 168.*



JIM MCHUGH

Diane Burn

Before and After: Los Angeles Story

When Diane Burn first walked into her Roland E. Coate–designed house in Los Angeles, she saw thick walls, limestone columns, and terra-cotta floors that seemed to her as if "they'd spent half their life in Spain." "It called for some real strength," she says of the 1926 Mediterranean/Spanish Colonial Revival structure. To lighten the varnished ceilings and mitigate the heaviness of the architecture, Burn called upon artist Karin Linder, who created fanciful wall and ceiling murals throughout. Burn chose large-scale antiques to complement the scale of the rooms. Many of the pieces—from the Louis XV side chairs in the living room to the French canopy bed in the master bedroom—date from the eighteenth century. "I've moved all over the world to see where I belong," the designer reflects. "The truth is, I think I belong in the eighteenth century. It's not easy for me to live in America—it's a new country, and I'm an old soul." *See page 180.*



Erik von Muller

When Less Is More

"I did a lot of the remodeling grunt work myself," says Erik von Muller of his San Francisco Victorian. "I don't know why, except as a kind of penance." Inside, the clean-lined spaces became a spare background for his collection of contemporary art. "The lighting works really well at night," he explains. "I keep it very low, so it's almost cavelike." Von Muller felt challenged to create a very minimalist environment, and, indeed, challenges are nothing new for him. After a stint in the Peace Corps in Madras, he earned a master's degree in Southeast Asian languages and literature, but, not wanting to teach, ended up selling residential real estate instead. He has also traveled extensively, making half a dozen trips to India, where he survived a train fire and was attacked by a cobra. *See page 188.*



JOHN VAUGHAN

Ron Collier

Cottage Traditions

There was a time when Ron Collier wasn't attached to things, which is doubtless why he has lived in nine different houses over the last two decades. A midwesterner, Collier studied fine arts and art history at the University of Illinois. His projects have included interiors for places ranging from restaurants to hotel boutiques to aircraft (see *Architectural Digest*, November/December 1974). The last house Collier remodeled for himself was a 1960 Richard Neutra "built almost in defiance of elegance," he says. "After that house, I lived in Laguna Beach for a number of years. Then I was ready for a change, to return to the cutting edge. For me that meant something more traditional. I realized I should leave the contemporary work to those who do it better." He now lives in the cottage on the George Cukor estate that Katharine Hepburn and Spencer Tracy once shared. Collier recalls that when he first visited the house several years ago, Hepburn's old Thunderbird was still parked in the driveway, long after she had moved away. Apparently there were things the actress didn't become attached to either. *See page 192.*



CHRISTOPHER IRION

Paul Vincent Wiseman

Nob Hill Neoclassicism

"If someone walked into one of the residences I've designed and said, 'Oh, Paul Wiseman did this,' I'd feel like a failure," says San Francisco–based designer Paul Vincent Wiseman. "I want a space to look as though a decorator hadn't been there. I spend a lot of time finding out what my clients really do like—and if they like purple with white polka dots, it's my job to make it look chic." His own apartment, in a Beaux Arts building on Nob Hill, epitomizes his overall design approach: appropriateness to location, architecture and lifestyle. "It's my private space," Wiseman says. "I like to cook and have dinner parties for small groups—the apartment is great for that sort of thing." In fact, he cohosted a fund-raising dinner party there with Jamie and Phillip Bowles for Grace Cathedral, which stands just across the street. "We dressed up as a French waitress and waiters and served a French meal accompanied by French wines, champagnes and cigarettes," he says. "I even commissioned a painted hunchback and put it on the spire of the cathedral." *See page 198.*□

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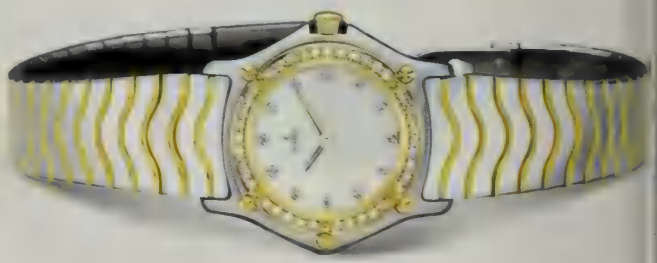


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BRENDAN GILL: REMEMBERING CLIFF MAY

Pioneer of an Architecture Tailored to California



COURTESY MELANY BOURDON

The Spanish hacienda, with its adobe-and-tile construction and horizontal layout, was the inspiration for Cliff May (left), the father of the California ranch house, who died in 1989. Although May never received a degree in architecture, he built his first ranch house in Los Angeles in 1937, and in his lifetime designed residences in over 40 states. "It took real architects a long time to let me into the club," he once said.

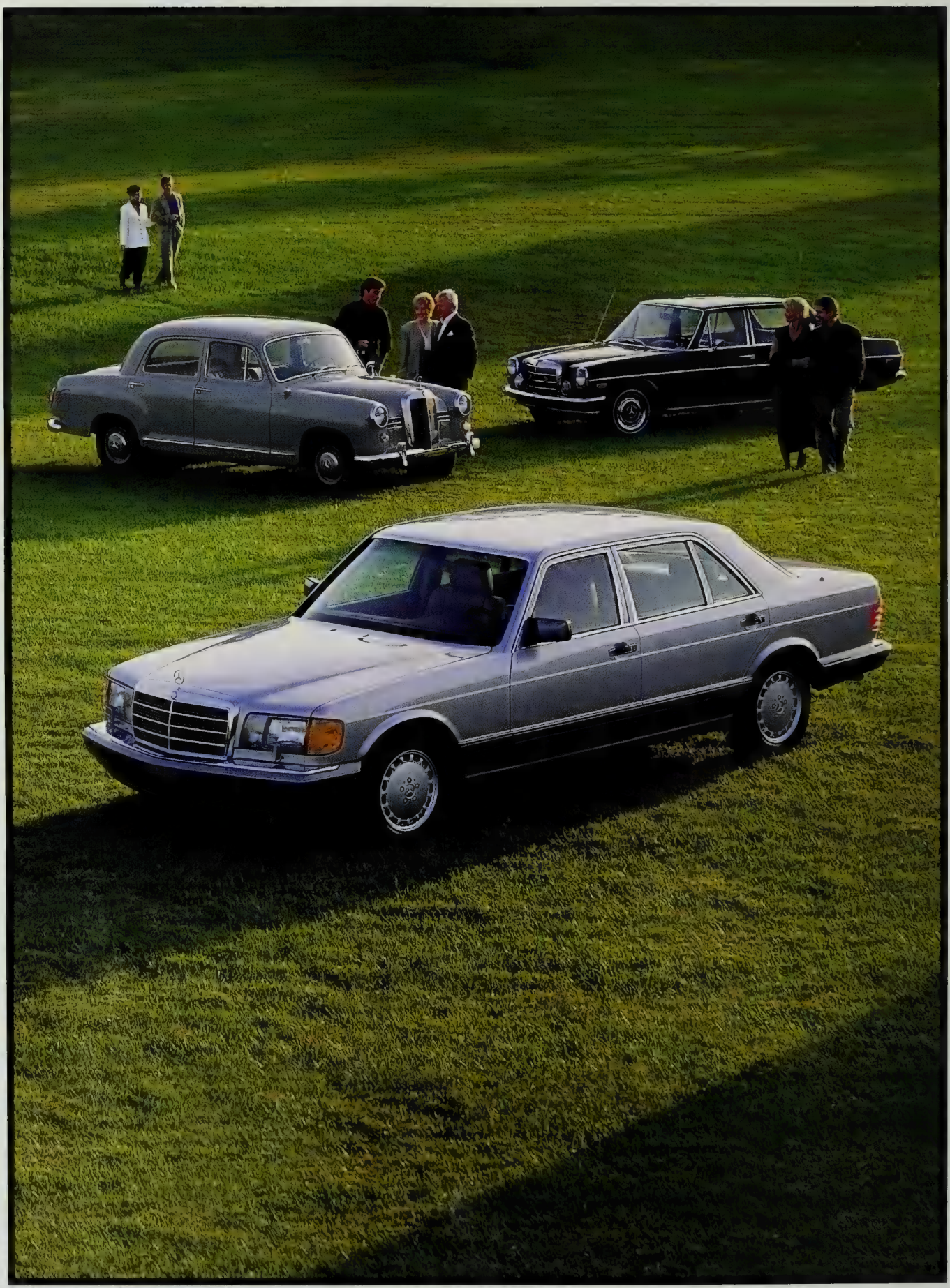
BELOW: The rendering of Mr. and Mrs. George Mee's ranch house—known as Peach Tree Ranch—in San Lucas shows one of May's typical residences. Spanish-style tile roofs cover the wings of the structure, which is surrounded by expansive porches and patios. Set in rolling hills, the ranch exemplifies May's concern for the interaction between domestic living and outdoor activities, such as horseback riding and farming.



COURTESY CLIFF MAY ASSOCIATES

CLIFF MAY, WHO died two years ago in Los Angeles, at the age of eighty-one, was the premier practitioner of what has come to be called the California ranch-house style of architecture. For well over fifty years, ranch houses designed by May were so eagerly sought after that they could be found in places as remote from California itself as Venezuela, Switzerland, the Caribbean and even Ireland, facing the rainy, windswept North Atlantic. (Why on earth would anyone wish to build a ranch house in Ireland, where reason urges one to keep the weather out, not recklessly invite it in? No matter—May was delighted to accept the commission.) In books of architectural history, the tiny Charles Eames House in Santa Monica will no doubt be allotted pride of place over the grandest of May's ranch houses; nevertheless, one can say that, given the quantity of work that May presided over, the quality of much of it is unexpectedly high. Moreover, it was the case that May's designs were ad-

continued on page 30



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Pioneer of an Architecture Tailored to California
continued from page 27

mired by no less a person than Frank Lloyd Wright, whose usual principle was to sneer at the handiwork of every architect except himself. Wright's prairie houses and May's ranch-style houses have a good deal in common: a simple, natural use of stone and wood, cedar-shingled roofs with broad overhangs, the low wings of a house running parallel to the earth and seeming to grow out of it.

With slight modifications according to climate and topography, May ranch houses have been built in forty-five of our fifty states. During a brief period in the 1950s, May agreed to license on a fee basis to builders throughout the country plans for a simple, low-cost ranch house of his design; some eighteen thousand of them were built and sold. Of his individually designed ranch houses, he estimated the number at something over a thousand. On the strength of these figures, it could be claimed for May that he is probably the most popular architect that has ever lived.

As a friend of May's, I am happy to record my view of him as having been also one of the most modest architects that has ever lived, in a profession that as a whole is notoriously a citadel of egotists. Once in May's old age, when I taxed him with the unnaturalness of his modesty, he proposed as an explanation the fact that he wasn't officially an architect at all—he had never gone to architectural school, had not been licensed and throughout most of his career had been entitled to be known only as a designer. "It took real architects a long time to let me into the club," he said. "The same with architecture critics and historians. They're just starting to pay attention to me. Little harm in that—I was always having too much fun to hang around waiting for some professor to praise me."

May was a slender, good-looking man, with pale gray-blue eyes, sandy hair and the loose, shambling gait of a cowboy. A cowboy, but not less a dude, delighting to dress up, he had an extensive collection of eye-catching hats, neckties and blazers, and a no less extensive (and expensive) collection of cars, which he drove skillfully at top speed up and down the dangerous hill-and-dale curves of Sunset Boulevard. He was a born storyteller, and while behind the wheel he would constantly take his eyes off the road to gauge the success of whatever story he was telling by the expression on the face of the passenger seated beside him. When I was that passenger, I did my best to smile (the story was sure to be an amusing one), but fear for my safety as the Lincoln or Rolls or Ford shot blindly over the crest of a hill caused panic to rise in me as steadily as water in a glass. For many years, May flew his own plane, sometimes to visit the site of a project but more often simply for pleasure, and I can imagine the effect of his storytelling technique on people who were less insouciantly at home in the air than he was.

May was born in San Diego, of a German father and a mother descended from one of the ancient Spanish land-grant families of that region. His school years were distinguished mostly for his playing piano in a well-known jazz band. (His joy in playing dance tunes of the twenties never left him; he called his estate in Los Angeles "Mandalay," after a dance tune, and visitors to Mandalay were astonished to encounter there no fewer than four pianos, all evidently in hard use.) His first job as an adult consisted of building a house on speculation in San Diego and selling it at a small profit. From that chancy beginning he moved on to Los Angeles in 1932, in the depths of the Great Depression. He was puzzled and dismayed when his earliest essays in domestic design failed to sell. A builder many years his senior took pity on him, explaining that his failure was a consequence of his devoting too much ingenuity to concealing the necessary but (to May) unaesthetic presence of driveways. In Los Angeles, he was told, the more conspicuous the driveway, the better, for it was in the driveway that the owner parked his cars, symbols of success at least as important as the house itself. May took to designing houses with driveways that circled up to the front door and were readily visible from the street. His reputation was made.

May perfected an apparent randomness of plan that evokes an earlier time.

Soon May attracted the attention of oilman John A. Smith and was encouraged by Alphonso Bell, the developer of Bel-Air and of much other real estate in southern California. By 1937 May had designed and built his first ranch house in Los Angeles, in a canyon off Sunset Boulevard. Shortly thereafter, Smith took May under his wing and arranged for him to buy a tract of land embracing an entire canyon, in what was then mostly open country. (A portion of the tract was adjacent to Will Rogers's ranch, now a state park.)

Riviera Ranch, as the development was called, was the location for the next house May built for his family. After living in it for a while, he sold it, and the house changed hands several times over the years. In the seventies, having been greatly expanded from the initial May version, it was sold to the actor Robert Wagner for perhaps a hundred times its first cost. Wagner called May in to make still further improvements, and the two men became fast friends.

In the course of developing the canyon, May made it a rule that only people with children and horses should be allowed to acquire property there. To this day, one drives up the winding road to the head of

continued on page 34

GOOD NEWS

History Repeats Itself!

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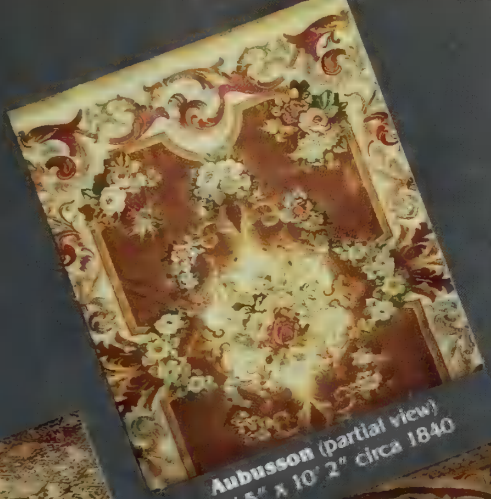
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Aubusson (partial view)
15' 5" x 10' 2" circa 1840

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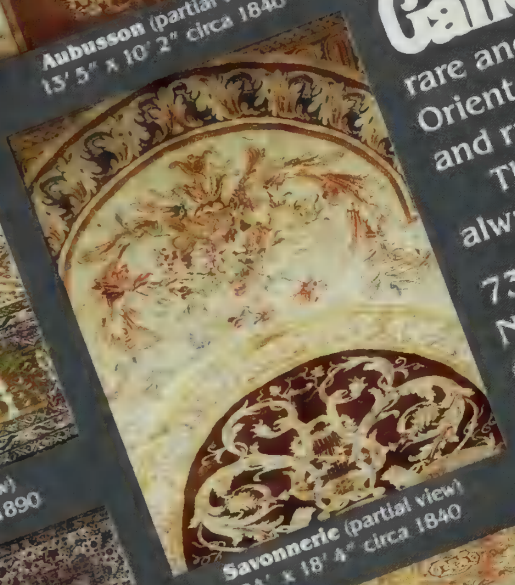
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Hereke (partial view)
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24' x 18' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



Bakhshiyesh (partial view)
21' 2" x 11' circa 1880



Oushag (partial view)
14' x 10' 2" circa 1870

Pioneer of an Architecture Tailored to California
continued from page 30

the canyon past a series of miniature ranches teeming with children, horses and dogs. One arrives at last at a vast gateway marking the entrance to May's beloved Mandalay. The pair of wooden gates (now electrically automated) that swing open to welcome one to Mandalay are of Spanish design, similar to the seventeenth-century entrance doors that May purchased at auction from the Hearst estate. A true ranch house of the nineteenth century was the main structure in a cluster of buildings that were flung up any which way over a period of years. May perfected an apparent randomness of plan that convincingly imitates that authentic cluster and evokes the simplicities of an earlier, more hospitable and (we may pretend) more affectionate time. Rooms flow into one another and out onto terraces and enclosed patios; it is always an agreeable sensation to lose one's way not once but several times on the way from the front door of a May house to a distant bedroom.

The bigger the May house, the greater the opportunity to get lost: Mandalay is well within the city limits of Los Angeles but seems to lie in some remote valley of the High Sierra (one hears from a nearby paddock the whinnying of horses, from an upland pasture the baaing of sheep). At first glance the house might be mistaken for a village, with gabled roofs of varying heights and rising out of them what appears to be an ancient tower (and is in fact a dovecote, complete with tumbling doves). The scale of the house is vast but unintimidating. The living room, for example, is fifty-five feet long, thirty-five feet wide, and fifteen feet high at the skylighted crest of its cathedral ceiling. Hard as it may be to believe, in May's lifetime the room felt cozily domestic, inviting one to rough it ranch-house style on a high level of luxury. If one sat in the patio under the stars and the night air grew cold, underfoot the paving was warm; whether indoors or out, May had taken care by means of subterranean radiant heating to keep one comfortable even when nature chose to do otherwise. Away in the dark one heard the hissing of water in the thick ground cover of a distant hillside, and that, too, was May's handiwork: A miniature man-made rain forest flourished where for months on end no rain was likely to fall.

In the bittersweet mood with which one salutes a friend who, aged and infirm but undiminished in gallantry, has consented to die, I look back now on those happy occasions when I visited May at Mandalay. Nearly always it would happen that the two of us would end the evening seated with a brandy in hand before a crumbling fire on the big stone hearth in the living room. Firelight would gleam on the faded gilt titles of the hundreds of leather-bound books that rose shelf upon shelf from floor to ceiling. Many were Spanish histories that May had collected on his trips to Mexico. Somewhere in the darkness outside, a fountain was splashing; through the twisted iron grillwork of a nearby window I would sometimes see hanging with preposterous musical-comedy aptitude a sickle moon. Well, but the moon was real and the burning logs were real and so was the concealed jet of gas that at May's secret prompting had set the logs ablaze. The quiet house and its accompaniment of shadowy fields and woods were a stage set, and May would have been the first to admit it, not in the least by way of apology but (within the limits of his modesty) proudly. For he knew—as any wise student of life is bound to know—that a stage set is no more true or false than the dream it seeks to embody. All those hundreds upon hundreds of May ranch houses in California and throughout the country and around the world are embodiments of dreams that, against high odds, have come true. And Cliff May in his prime, in the days when he welcomed battalions of friends to his snug kingdom of Mandalay, was content to have it so.□





Signature 3-seat sofa, in leather and feather. Created by Giorgio Soressi.

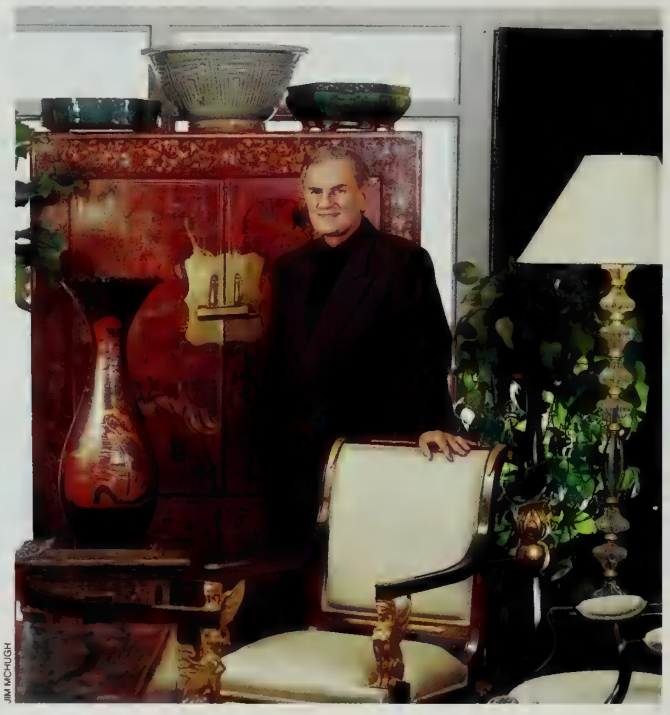
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Visiting the Showrooms of Five Leading West Coast Talents

By Irene Borger



JIM MCHUGH

Val Arnold

"I've always felt it's important to buy only things you're not afraid to use."

and gilded eighteenth- and nineteenth-century Oriental furniture evinces his penchant for glamour and mystery. "A few pieces of black furniture lift a room right through the ceiling," he adds. Exoticism need not be extravagant, he points out. A cache of Anglo-Indian pieces, made for a nineteenth-century colonial population, is "among the last best affordable collectibles."

"I'll bypass something if it's overpriced, even if it's beautiful," notes Arnold. "Since I'm constantly in the marketplace, I recognize good values. I've always felt it's important to buy only things you're not afraid to

ABOVE: "Everything in my shop reflects my personality," says Val Arnold. "My pieces could all fit in my own home—and some eventually do." Behind the designer are a chinoiserie cabinet and large Korean bowl. BELOW: "I like things that have the patina and warmth of age," says Arnold. A six-panel 18th-century Japanese screen hangs above a 19th-century Anglo-Indian settee.

THERE ARE MANY MYTHS about California, yet one tall story turns out to be true: Life indoors must be twice as enticing to vie with the mountains, desert and beach. Accordingly, five talented California designers have taken the standard venue for furniture, textiles and accessories—the design showroom—and turned it into a lively new breed: the gallery as laboratory and atelier.

Val Arnold recently opened his first shop across the courtyard from his Los Angeles offices. Rather than vaunt the upholstered pieces and accessories he creates for residential projects, Arnold installed "actual factuals," his pet name for antiques. He has long understood the power of antiques in twentieth-century residences and displays them with panache in his new jewel box of a space. "A great piece properly placed makes a whole room go *pow*," he says.

His focus on black- and red-lacquered



JIM MCHUGH

continued on page 40

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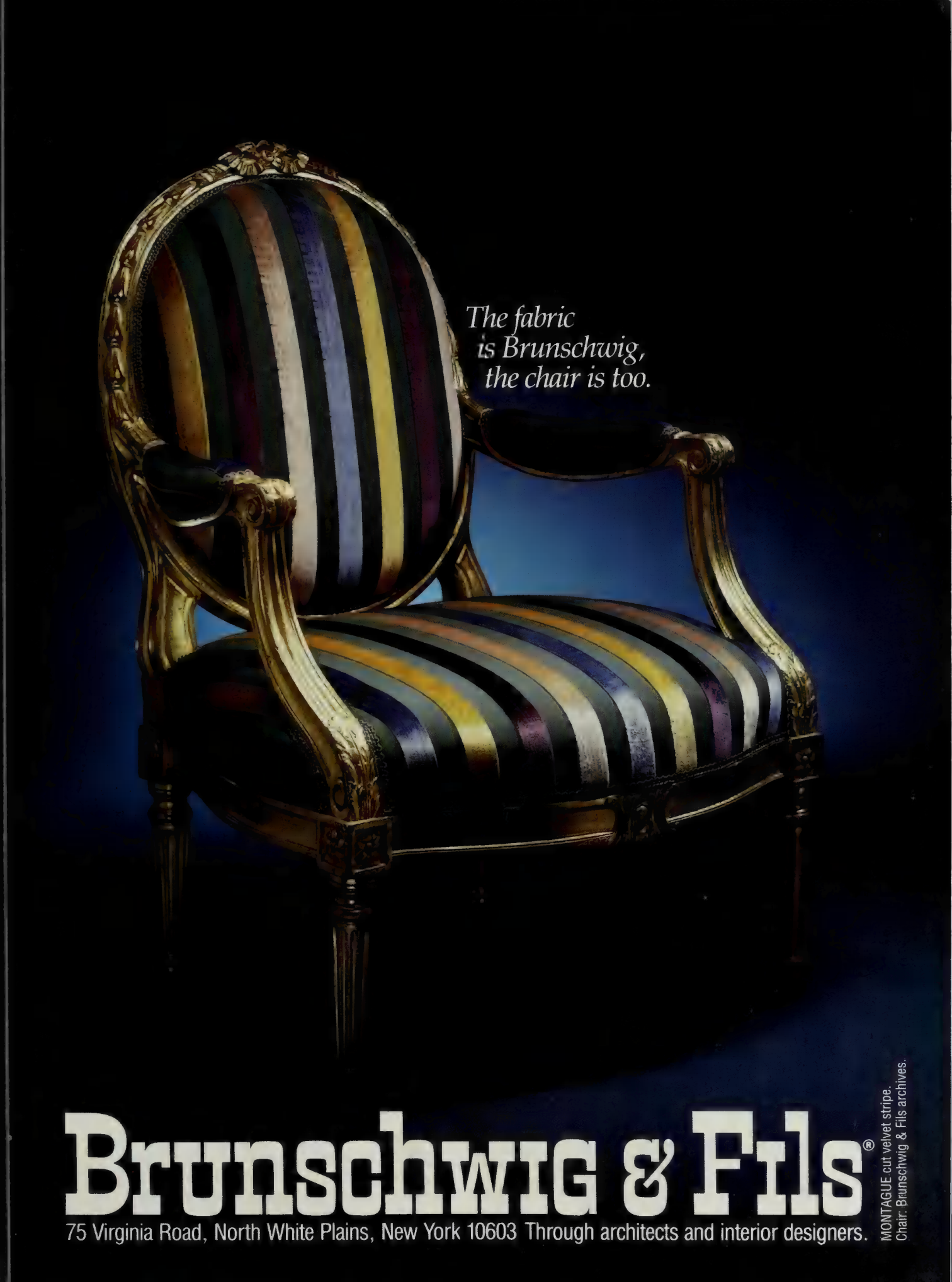
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Visiting the Showrooms of Five Leading West Coast Talents
continued from page 36

Sally Sirkin Lewis



JAIME ARDILES ARCE



JAIME ARDILES ARCE

TOP: "My contemporary work is classically rooted and very symmetrical," says Sally Sirkin Lewis. "I want perfection." Canvases by Hinrich Weidemann provide a background at The California Collection for the J. Robert Scott–designed textiles and furniture. Robert Graham bronze side table.

ABOVE: "Historically, showrooms are always monochromatic," says Lewis. "I wanted my new showroom to be low-key but bolder in contrast. And, of course, my sisal is on the floor. It's a classic." Furniture and textiles from J. Robert Scott.

use. Who wants to go into a room where you feel you can't sit down?"

In its first season the showroom was madly installed à la "Arnold goes Byzantium" with layers of treasures—Burmese gongs, an ornate Shanghai desk, a Jain Buddha—massed in. Gradually, though, it has become more of a gallery featuring a scrupulously edited different look each month.

"Decorators are shoppers," Arnold says. "We want to buy everything we like. In time past, for me, that meant putting things in storage and forgetting about them. Now, when I walk back and forth from my office to the shop, I get to look at them. My only problem is I want to keep everything for myself. On the other hand, it's a great incentive to go and find more."

Some twenty years ago, Los Angeles designer Sally Sirkin Lewis balked when an important New York firm invited her to represent their furniture on the West Coast. "I'm a busy person," she told them. "Why would I ever want to open a shop?" Today Lewis, the owner of J. Robert Scott, explains, "Showrooms were strictly the domain of merchandisers then. But after some thought, I had a glimmer that maybe mine could be a natural extension of my design work."

J. Robert Scott turned out to be so successful that the firm's chief executive officer, Lewis's husband, Bernard, who had initially agreed to come on board for "exactly one year," has never left. Last fall, J. Robert Scott opened its newest addition, The California Collection, a few doors up Melrose Avenue.

"California is a young community," says Lewis. "We're not steeped in traditions; why should we be something we're not? Why not celebrate the fact that we're explorers? Why go back to the eighteenth century as we go into the twenty-first? I think we should be opening people's minds. Walking into a showroom should stimulate you, astonish you, not regress you."

Known for her sleek modernist furniture and understated textiles as well as her highly disciplined interiors, Lewis has now made lounging go luxe. "The casual showroom," as she calls it, features both newly inspired works and freshly thought variants of signature looks. The commodious rolled-back sofa, the karate-chop pillows, the sleek architectural chairs, are worked in linen,

continued on page 44

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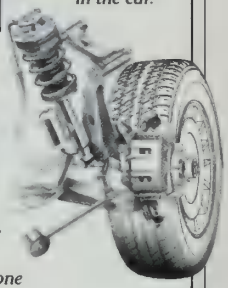
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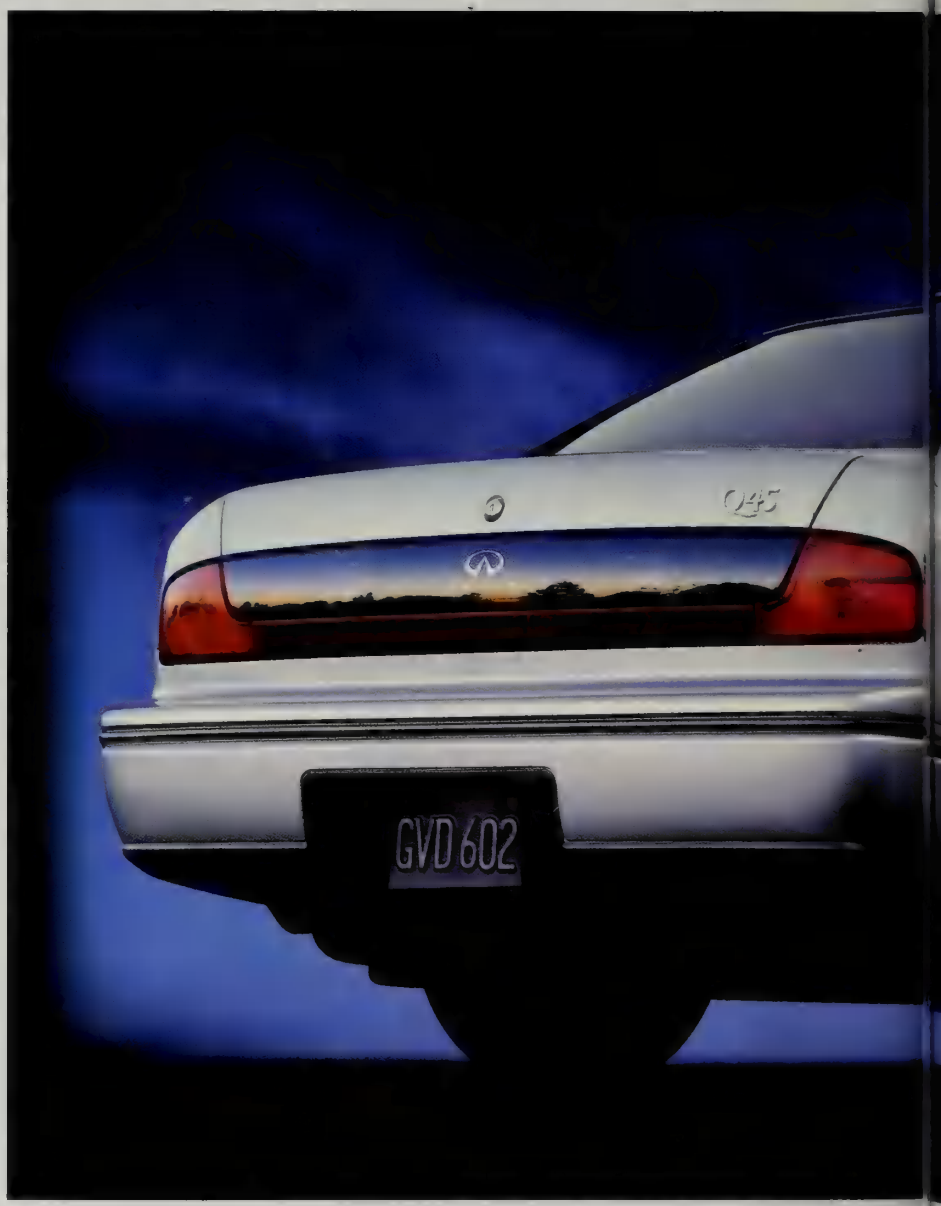
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Visiting the Showrooms of Five Leading West Coast Talents
continued from page 40



JIM MCHUGH



JIM MCHUGH

Mimi London

ABOVE LEFT: "There is a formal and an informal side to my showroom," says Mimi London. "One side is sunny, casual. The other is winter, nighttime, dressy, city. Oddly enough, the pieces move back and forth between the two." Her Prairie Bed, which was inspired by the work of Frank Lloyd Wright, is covered in a variety of Japanese textiles. ABOVE RIGHT: In the more formal side of the showroom are a London-designed sofa and rock-crystal accessories. The verdigris singerie low table was found at Luciano Antiques.

jute, saddle leather, limed oak and teak.

Lewis wanted her new leather pieces to sport a "western branding-iron" feel. She wanted sheet-metal lamps swirling with natural distortion and outdoor furniture deep and comfortable enough for a three-hour lunch in the sun. "None of the people I've worked with for years could believe I desired anything but beautifully smooth leather and metals polished and finished to the hilt. But I did." She laughs. "As hard as I try to be casual, everything is still elegant."

Mimi London has flown halfway around the world and tromped through the wilds in her quest for vital design. Her Los Angeles showroom in the Pacific Design Center mirrors her far-flung passions and personal [illegible] American and European Crafts[illegible]ments. Japan, Frank Lloyd Wright [illegible] animal landscape.

[illegible] for her inventive lodgepole [illegible] London has broadened her [illegible] include other species of trees. [illegible] made from white birch [illegible] are curvier, more romantic, [illegible] forms. "I'm excited by experiments, and my work and the showroom are changing all the time. My new ideas come through osmosis—and travel, study and memory," she says.

Some of Mimi London's recent furniture might be seen as traces of her journeys. A "girlish little *Out of Africa* chintz chair" is a fanciful souvenir of a trip to Kenya. A ruffled-and-bowed sofa "the color of saltwater taffy" that "a whole family can leap into" echoes her childhood room in a San Francisco hotel penthouse.

A brand-new gallery abutting the main showroom has enabled London to broaden the scope of her designs. Working with the Japanese weavers she champions, she recently designed a series of her own "primitive-but-in-the-London-vernacular" highly colored handloomed fabrics. The additional space has also permitted her to deepen her longtime commitment to other artists. Handcrafted accessories and furniture by people like architect Nick Berman and sculptor Greg Higgins figure prominently in changing installations. "A good showroom is a collaborative effort," London says. "I want mine to feel like an atelier."

Hidden away on a quiet street of artisans

continued on page 46

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Visiting the Showrooms of Five Leading West Coast Talents
continued from page 44

Ron Mann



CHRISTOPHER IRION

in San Francisco, designer Ron Mann's studio looks more like a sculptor's workshop than a conventional showroom, percolating as it does with pure, elemental designs. The mass of Brancusi, the delicacy of Giacometti, the singularity of stones, seed pods and roots, are heralded there. "I'm trying to find forms that need to be out in the world and make people passionate—not simply design tables and chairs," he asserts.

Mann views his work as "primitivist" and fashions bold pieces out of Douglas fir, Cor-Ten steel and cast stone. "There's too much artificiality in our lives," he says. "I don't think that's becoming to human beings—and I want people sitting on my furniture to look beautiful."

Ron Mann's Douglas fir furniture is made from wood cut more than sixty years ago in a dimension no longer milled. Naturally air-dried over the decades, it has a matchless hue. His hallmark Cor-Ten steel pieces are crafted to bring out the dark cinnamon skin of the high-copper-content material. Even his recent work, made of jewel-like aluminum, is treated as "an ancient mineral out of the earth" rather than being jet-age sleek. "Besides the pleasure of colors like the soft warm reds and pink golds of a sand-cast bronze, there's a wonderful advantage to working with metals: All the delicate curvilinear forms are possible," he says.

ABOVE: "I do all the design; I'm totally hands-on," says Ron Mann, leaning on an aluminum sculpture/chair that he created. "My whole purpose has been to make true, modern-day California furniture that's freethinking, western." BELOW: "Endurance is important to me," says Mann of his pieces, made from disparate materials. "I want my works to be the antiques of the future."

"The castoffs of nature and civilization are incomparable as sculpture. If I make something equally alive, I've accomplished a miracle."



His studio is peppered with found objects snatched from storm-debris-laden beaches and country roadsides. Burls of wood, rusted old nails, ancient shovels, old fruit-drying racks and hacienda screens are a source of inspiration as well as rustic accessories. "The castoffs of nature and of civilization are incomparable as sculpture. If I make something equally alive, I feel I've accomplished a miracle," Mann says.

Antiques dealer and furniture designer Rose Tarlow, the vision behind Melrose House, collaborates with history. While some of her noted "new antiques" in her Los Angeles shop are literal reproductions

continued on page 50

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Visiting the Showrooms of Five Leading West Coast Talents
continued from page 46

of fine period furniture, most are rigorously imagined interpretations. Those who intimately know design history are free to liberate it, and Tarlow is a blithe-spirited connoisseur. Having opened her first shop in New York while in her early twenties, she is unabashedly unafraid of antiques.

"Just because something is an antique doesn't always raise it to a level of good design," she says. "Many antiques are poorly proportioned and aesthetically unimportant." Tarlow might take a Chippendale chair, edit the arms and enlarge the scale, or rethink a Regency style. She'll appropriate a turn here, a curve there, ferreting out what she considers the best lines of every period.

Tarlow eschews the notion of a signature look. Still, several elements in her work are readily apparent—first, her jeweler's loupe of an eye. "When you are creating something, you have to tune your mental faculties to a very high degree. You have to be really attentive to scale and proportion. I've gotten to the point where I can immediately tell when something's off, even if it's only by a sixteenth of an inch."

Rose Tarlow's belief that "furniture should have a personality" is also evident, nowhere more so than in leg after leg after fantastic, animate, perfectly proportioned leg. Her commitment to beautiful woods like macassar ebony and French ash is also visible immediately, as is her prolific mind's breadth. Under her aegis, Melrose House has fabricated more than three hundred different styles. Now many spill across Melrose Place in a second, newly opened shop.

It should come as no surprise that this independent designer, who's been "totally obsessed" with antiques since she was seventeen, is generating modern work. "More than anything else I like challenges I haven't had before. I want to be free to change." Is that the California influence, the myth of the western maverick peeking through? "I don't know—I live in London too—but I do know that California is a very open, receptive place to work." □



JIM MCHUGH

Rose Tarlow

ABOVE: "I would rather have an excellent newly designed piece in good scale than have an antique that's not great," says Rose Tarlow, in her Melrose House shop. "When I began my antique business, I read a book by Tiffany that influenced me. He said he never bought for clients, he only bought for himself. I also heed this advice: Never buy what you think will sell, buy what you yourself like."

"It can take from six months to a year and a half for me to make a model for a piece," says Tarlow. "It's painstaking. Things change so drastically from where they begin in my mind." RIGHT: A 17th-century Japanese screen and Indo-Portuguese throne chairs add exotic touches. The low table, sofa and small canopy bed model were designed by Tarlow.



JIM MCHUGH

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HERB CAEN'S TAHOE

Charmed Life at the Lake of the Sky

"It's all vaguely eastern and Ivy League," says *San Francisco Chronicle* columnist Herb Caen (bottom left) of social life at Lake Tahoe. BELOW: "From 1928 to 1945, Emerald Isle was owned by Mrs. Lora Josephine Moore Knight, who built a small stone teahouse there," Caen says. "A butler named David rowed guests to the island from Mrs. Knight's house on the mainland, a stone castle called Vikingsholm."



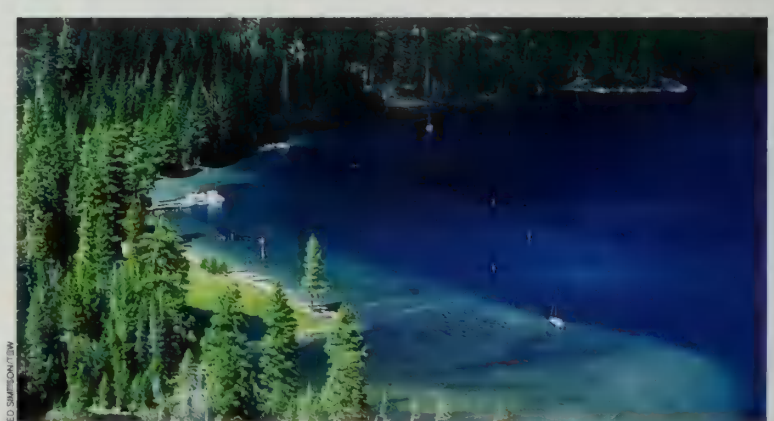
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LAKE TAHOE AT DAWN. The silence of the ages reigns over the great sapphire bowl, its shoreline rimmed with diamonds and emeralds that sparkle as the sun slowly emerges from behind saw-toothed granite peaks rising as high as eleven thousand feet. It could be the beginning of time. Not a ripple mars the pellucid surface of what historian Edward B. Scott calls "the world's greatest Alpine lake." A big trout, perhaps a cutthroat, breaks water, creating widening circles. There is a rustle in the underbrush. A band of Washoe Indians, the original settlers, stalking a deer? Or even, perhaps, a huge black bear . . .

These reveries are rudely broken by the appearance of the morning's first water-skier, leaning well back like the slant bar on a typewriter. The white man cometh in all his noisy glory. Already there is a slight hum of traffic on the two-lane highway that rims the lake, some seventy-two



"As a small boy with large eyes, I was privileged to stare at those grand and romantic people who smoked Murads, danced the Charleston and spoke with familiarity of the wonders of the world," says Caen, who grew up in Sacramento and spent many of his boyhood summers visiting Lake Tahoe, on the border between California and Nevada.



ABOVE RIGHT: "Another beautiful day in a secluded cove on the California side of the lake," Caen says. "Few people are visible—perhaps it is nap time in the houses of the privileged, hidden in the pines. A summer day's hectic activities are over—sailing, water-skiing, croquet, perhaps a spot of tennis. Soon the smoke of the barbecues will rise, the clink of ice in tall glasses will be heard, a quick rubber of bridge will be suggested."

continued on page 56



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Charmed Life at the Lake of the Sky
continued from page 54

In San Francisco shorthand, "The Lake" is forever Tahoe.





ABOVE LEFT: "I was fascinated by the SS *Tahoe*," Caen recalls. "She had racy lines, the sleek profile of an oceangoing yacht, a rakish tilt to her tall funnel and an elegantly appointed main salon." Launched by the pioneer Bliss family at Glenbrook in 1896, the *Tahoe*—here, circa 1915, tied up at the Tahoe Tavern's dock—made a daily tour of the lake, carrying passengers, mail and freight around its perimeter. ABOVE RIGHT: Tahoe Tavern circa 1930, "in the midsummer of its celebrity as an internationally famous hotel and mecca for seasoned travelers with steamer trunks," Caen says.

miles in circumference. Speedboats of various sizes, roars and snorts cut through the amazing blues, greens, ultramarines and violets of the endlessly fascinating waters.

Smells of bacon frying, anxious scanning of the heavens, earnest discussions of the weather; at Tahoe, there is more talk about the weather than you'll hear on a local television news show. Another day is beginning in the private world of Old Tahoe—Bloody Marys, bridge, tennis, vodka tonics, dominoes, backgammon, martinis, gin rummy, maybe a picnic at Secret Harbor on "the other side," a desultory game of croquet, a cocktail cruise in an ancient Gar Wood cruiser, the easy small talk of people who've known each other since childhood, and whose grandparents began going to "The Lake" a century earlier.

In San Francisco shorthand, "The Lake" is forever Tahoe, and has been since the First Families, silver-rich from "The Big Bonanza" of the Comstock Lode in the 1870s, settled on Tahoe as the ideal vacation spot. To continue the code, "The Bridge" is always the Golden Gate, not the Bay Bridge. "The Hill" is Telegraph, "The Park" is the Golden Gate, "The Valley" is Napa (never Sonoma or even Yosemite) and "The Grove" is the Bohemian Club's summer encampment; but "The Club" is the Pacific-Union, not the Bohemian, which is considered not quite social enough. Proper people do at times go to "Pebble"—Pebble Beach—but really, old boy, all that golf does get tedious, you know, and there's this talk of the Japanese taking over. I mean, *rully*.

Not that I wish to imply that Tahoe—a Washoe word, by the way—is snobby. In its staggeringly scenic immensity—almost twenty-two miles long, twelve and a half miles wide, sixteen hundred feet deep—there is room for everything, from the motelliest of motels to comfortable resorts to the garish gambling casinos of South Lake Tahoe, on the Nevada side, and the smaller casinos of the North. There are modest cabins hidden in the woods and hordes of campers sleeping under the stars, safe in the knowledge that the last great black bear was killed fifty years ago.

There is no doubt, however, that the San Francisco social coterie looks upon Tahoe as *its* lake, and it does have a point, inasmuch as those who first staked out their claims were the then new rich of the Bay metropolis. Name the historic San Francisco names and they were present, more or less, at the creation—the bankers and the speculators, the rogues and the land grabbers, the robber barons and the just plain robbers.

They were preceded, of course, by the true pioneers, starting with the ubiquitous John C. "The Pathfinder" Fremont, who is credited with being the first white man to view Lake Tahoe. This was on February 14, 1844, and he was content to call it simply "the mountain lake" (Fremont also named the Golden Gate in San Francisco, and let us not forget that Kit Carson was in his gallant party that struggled through the killer snows and made it to the Sacramento Valley and the Pacific coast). It was only two years later, in 1846, that the Donner Party suffered through those same

continued on page 58



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Charmed Life at the Lake of the Sky
continued from page 56



At Tahoe, there is more talk about the weather than you'll hear on a local television news show.

Tallac House, circa 1910. "It was for years the most sumptuous resort hotel and gambling casino at Tahoe," explains Caen. "Elias J. 'Lucky' Baldwin acquired the property in 1881 and spared no expense. When his daughter, Anita, ordered the buildings razed in 1927, an unforgettable era of high living had ended."

snows and collapsed into tragedy, including cannibalism, that is remembered with horror to this day.

And so the San Franciscans came, the Ralstons and the Sharons, the Hobarts and the Blisses, the Hellmans, the Drums, the Dollars, the de Youngs, the Fleishhackers, the Walkers and on and on into the fine print of the Social Register. They built their houses far from the road, down by the lake, invisible to the passing hoi polloi, and led and still lead their semisecret lives. "So good to see you again!" having just seen each other a few days earlier in the city. Giving each other "air kisses" across the cheek, discussing their cooks and butlers, exchanging gossip. Like the tatty (not tacky) rich everywhere, they wear old clothes, the more frayed the better.

Generally, the houses are not grand. Understatement is the statement: tennis court with sagging net, open garage with dusty or broken vehicles, boathouse, float. Nothing showy or flashy, except maybe for the expensive expansive lawns that flow like green lava from the house down to the lakefront. Old money gets that way from not being spent, you know. "Who do we see at Tahoe? Each other," or, as the late witty Larry Metcalf once put it in a graceful toast, "At Tahoe, it's not who you are, it's who you stay with."

President George Bush and the Kennedys would feel right at home in this setting, which historian Richard H. Dillon has dubbed "Newport in the Ponderosas," with its family compounds of several houses occupied by three generations that include perhaps more noisy kids than are strictly necessary, especially when they belt the last Ping-Pong ball into the lake.

The grand estates built by an earlier cast of characters are almost gone now. Today, Tahoeites speak with awe of the Sydney Ehrman showplace on some two thousand acres at Sugar Pine Point, a three-story beauty whose staff included twenty-four gardeners and a footman behind every chair at dinner. (It is now a state park.) Gone the Pope family's Vatican Lodge, gone Walter Heller's Valhalla, with its uniformed butlers trotting across the lawn carrying drinks in silver goblets. Henry J. Kaiser's Fleur du Lac was considered "just a bit showy, don'tcha think?" by The Crowd, but it survives as a resort and was the setting for much of the action in Francis Coppola's *The Godfather Part II.*

The eccentric millionaire Captain George Whittell, who owned miles of property on the Nevada side, died at age eighty-seven in 1969 but is still remembered as the man who flew in live elephants, lions and even a giraffe to his huge estate. He loved not only animals, he was extremely fond of the show girls at nearby Cal-Neva, a gambling casino allegedly smack on the line between the two states. Because I, too, appreciated wild life, I was invited to a couple of his affairs, which were almost as dreary as his stone castle. But he did have a wonderful gadget for those preelectronic times: a huge map that flashed red lights as cars winding up the road toward his house broke invisible beams. There was a bit of the James Bond in the captain, whose boathouse contained a flashy chrome-plated cruiser that is in service to this day.

Tahoe City, which is on the western, or "right," side of the lake, is 220 boring miles from San Francisco. Frank Fuller, the paint tycoon, flew up regularly in his seaplane, which rolled onto his beach—really the only civilized way to get there. The one airport, at the South, or "out," end, has service from San Francisco, most of the time, after which it is de rigueur to summon Mike Brown and his ancient De Havilland Beaver floatplane to deliver you to the house of your choice. When you buckle up in Brown's romantic high-winger, with its single noisy engine and huge floats, you are entitled to feel like William Holden on safari.

As a lad born in Sacramento, I was privileged to spend many a summer at Tahoe. We usually made the trip by train, sometimes staying at the relatively elegant but definitely historic Tahoe Tavern, which had tracks running right onto a pier. The lobby was filled with the steamer trunks of peo-

continued on page 62

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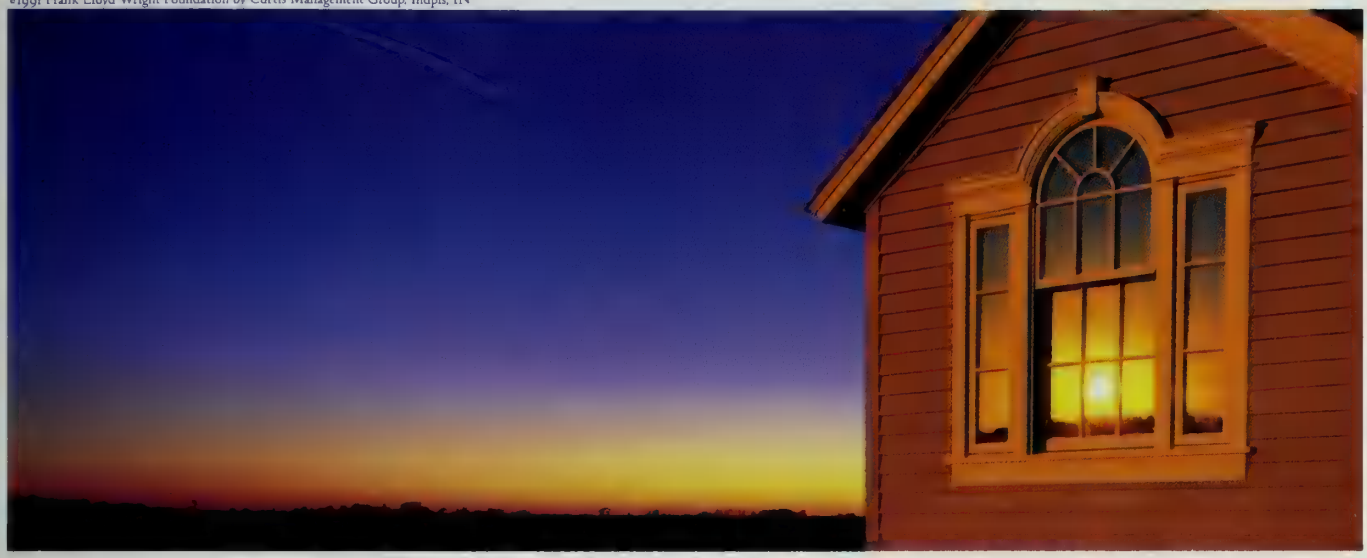
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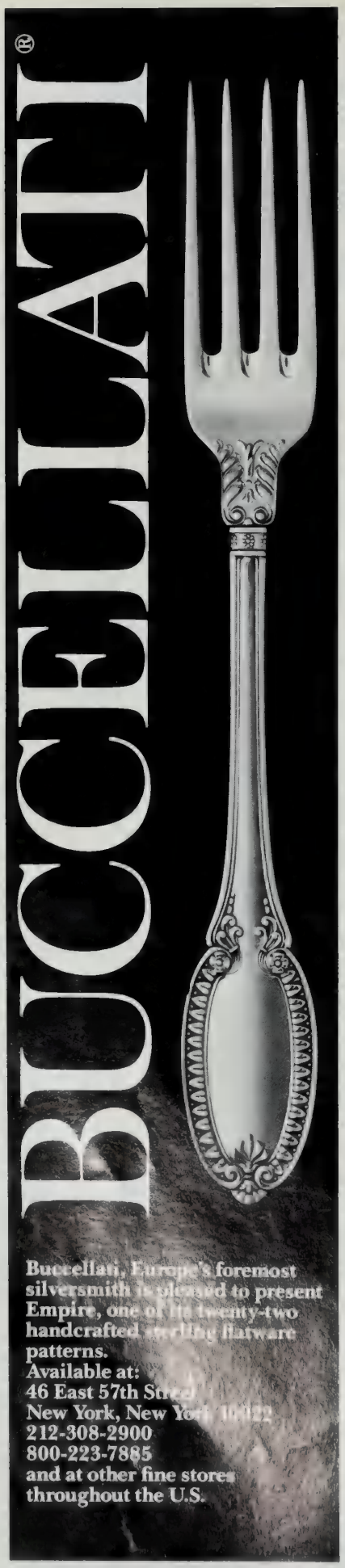
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Charmed Life at the Lake of the Sky
continued from page 58

ple who had come from the East Coast for the summer. It was the 1920s and Prohibition was on, creating what I remember as the atmosphere of an endless party. Flappers with flasks dancing the Charleston with slick-haired Romeos, and all that. It was here that Anson Weeks's orchestra played "Whispering" and "All Alone" and rose to fame. Later, down the road, at another resort, Dick Jurgens's band from Sacramento was playing all the songs of summer love, songs we would never forget.

What I remember most vividly was the daily arrival of the lake's most beautiful steamer, the *Tahoe*, a 168-footer that was launched at the Bliss family's Glenbrook in 1896. She carried the mail, baggage and passengers from resort to resort, her elegantly raked funnel spouting smoke and whistles, and was beloved by all. Her sad end came in August of 1940, when, old and creaky, she was towed back across the lake toward Glenbrook and sunk. "The waters of Tahoe are so clear that on certain days you can see the *Tahoe* lying on her side," old-timers like to say to newcomers who then peer down in vain. "There—you just missed her!"

I never pass the site of the old Tahoe Village on the Nevada side without thinking of Art Buchwald. Now he is a world-famous Pulitzer Prize–winning humorist, but in 1946 he was a student at USC on the G.I. Bill and working that summer as press agent for the Tahoe Village. I, meanwhile, was just out of the army and back at my job as a columnist for the *San Francisco Chronicle*. An owner of the Village, hearing I was at Tahoe, said to Buchwald, "Get Caen and bring him in here to see our show."

"Yessir," said young Buchwald, leaping into his jalopy and driving around the lake, all seventy-two miles of it, stopping at every resort. At the last one, just a few yards from the *other* side of Tahoe Village, he found me. Like the crazed person he had every right to be, having driven around the lake in the wrong direction, he pounced on me and dragged me to the show. Mightily amused at his experience, I watched it with great interest. And gave it a lousy review.

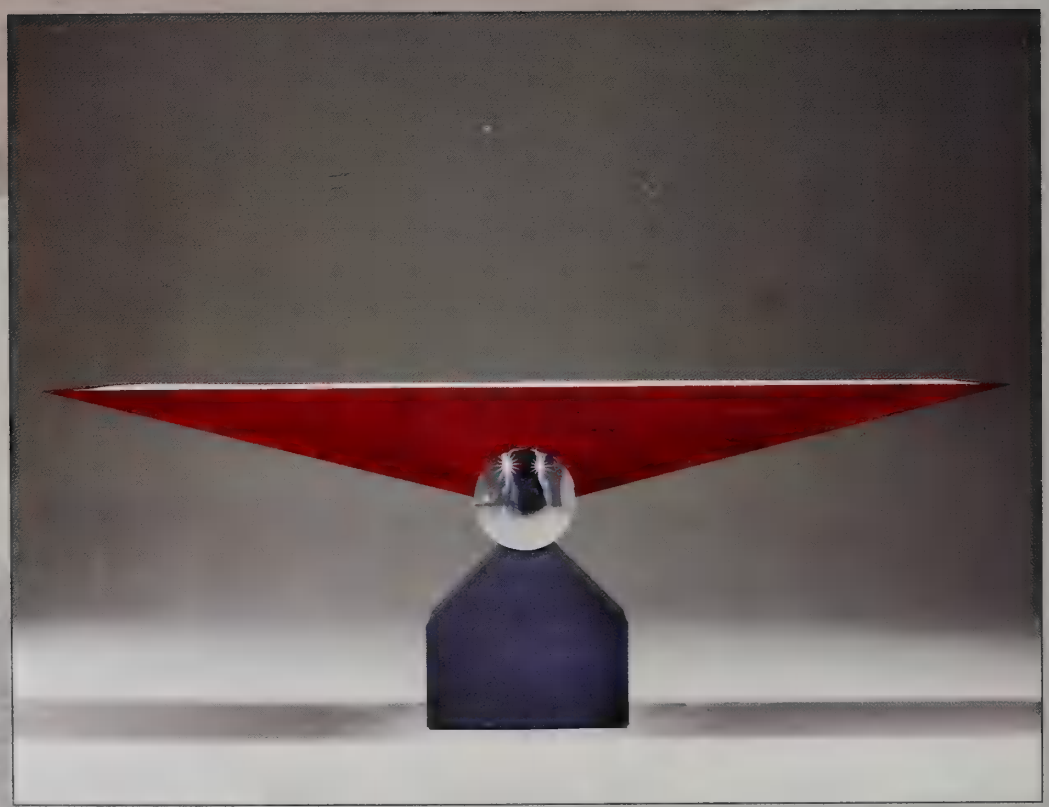
It is dusk now at the lake Mark Twain, never at a loss, described as "the fairest picture the whole earth affords." I stand on the beach at Rubicon Bay, below the picturesque wooden house of the late Ralph K. Davies, its walls covered with Washoe Indian artifacts. The sun is almost gone, its dying rays setting figurative fire to the far granite cathedrals on the Nevada side. There is perfume in the air—the timeless aroma of the ponderosa and sugar pines, the smoke of a nearby barbecue—and the sound of a small creature, probably a chipmunk, scuttling through the underbrush. The rising moon casts a wake through which a canoe drifts slowly as the two occupants hold hands.

There is perfume in the air—the timeless aroma of the ponderosa and sugar pines, the smoke of a nearby barbecue.

It is the end of August, the end of another summer at the "Lake of the Sky," as historian Edward B. Scott calls it in his *Saga of Lake Tahoe*. Somewhere a band is playing, somewhere young couples are swaying to "Swinging Down the Lane." For anyone who grew up under its spell, Lake Tahoe is memories that hold you forever in their grip, memories of swaggering adventurers, gamblers and grifters, ship captains, mountain men and millionaires—and the first love that will never be forgotten. □


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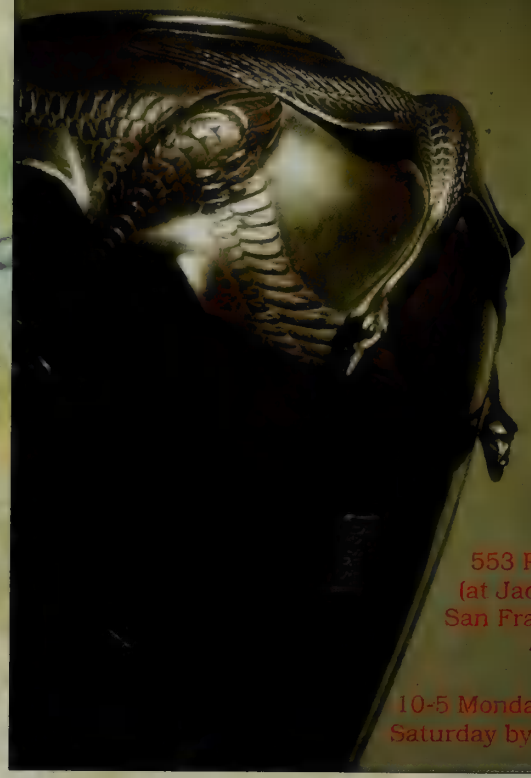
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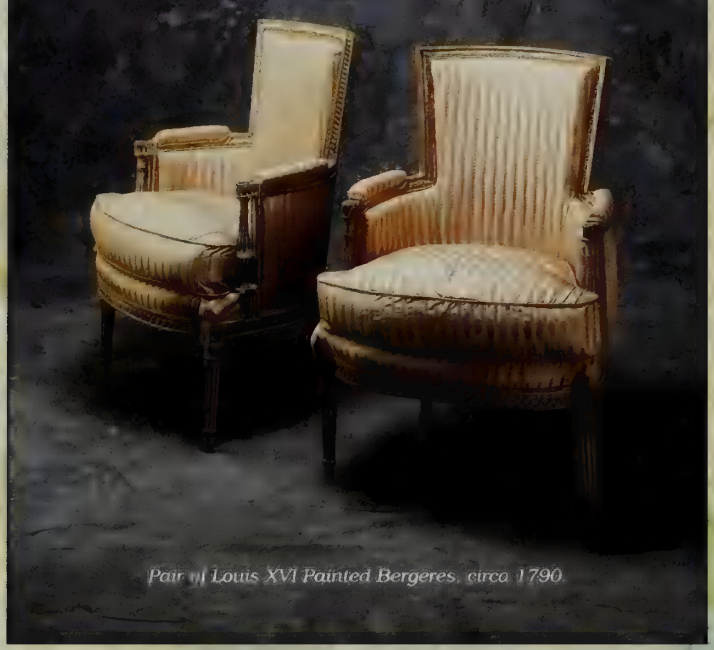


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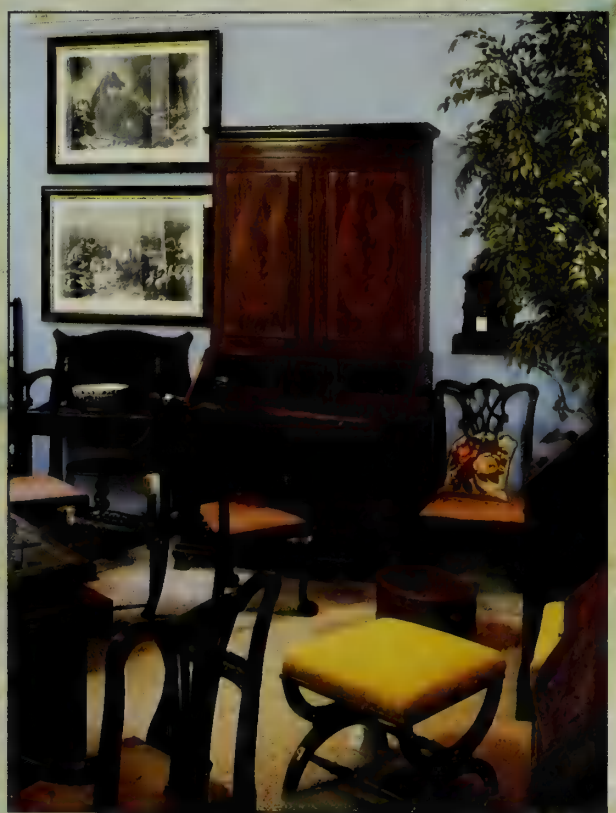
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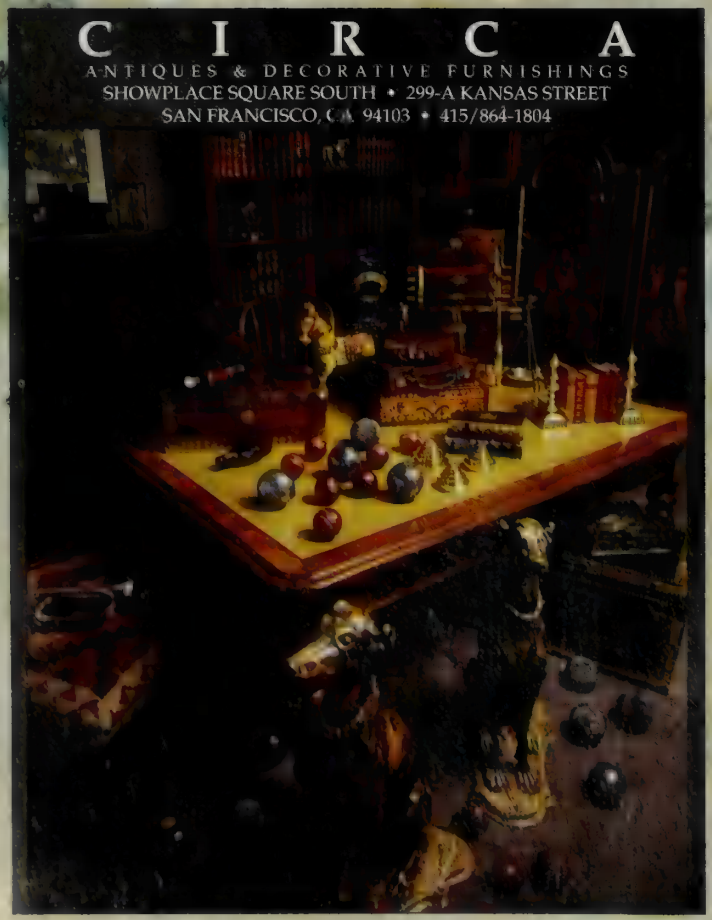
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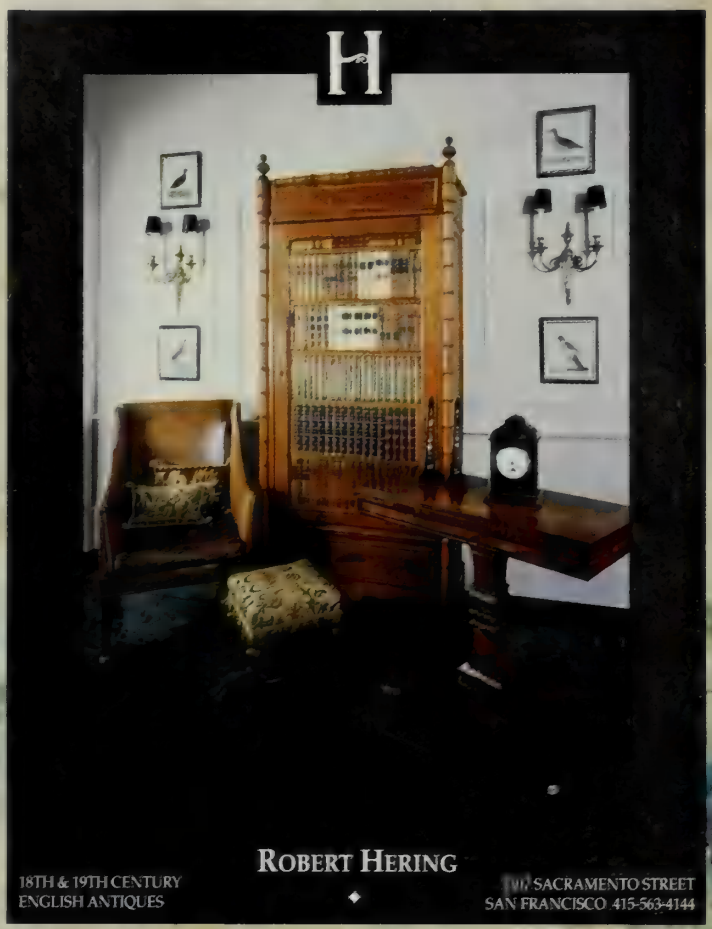
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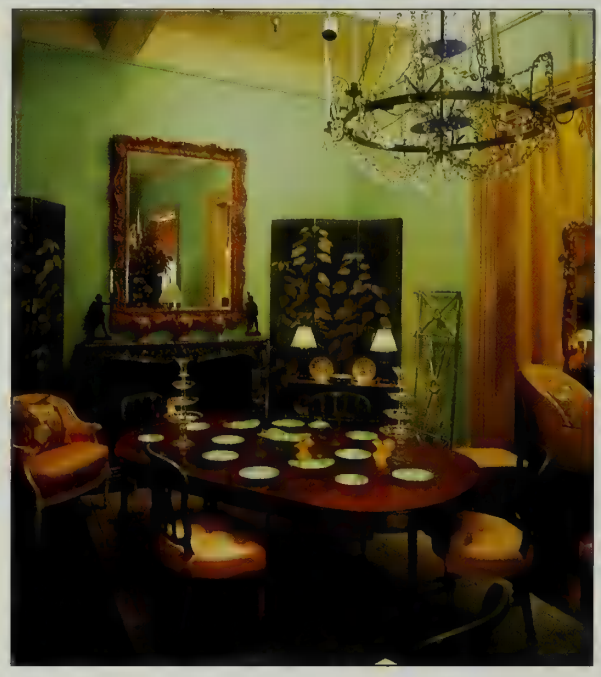
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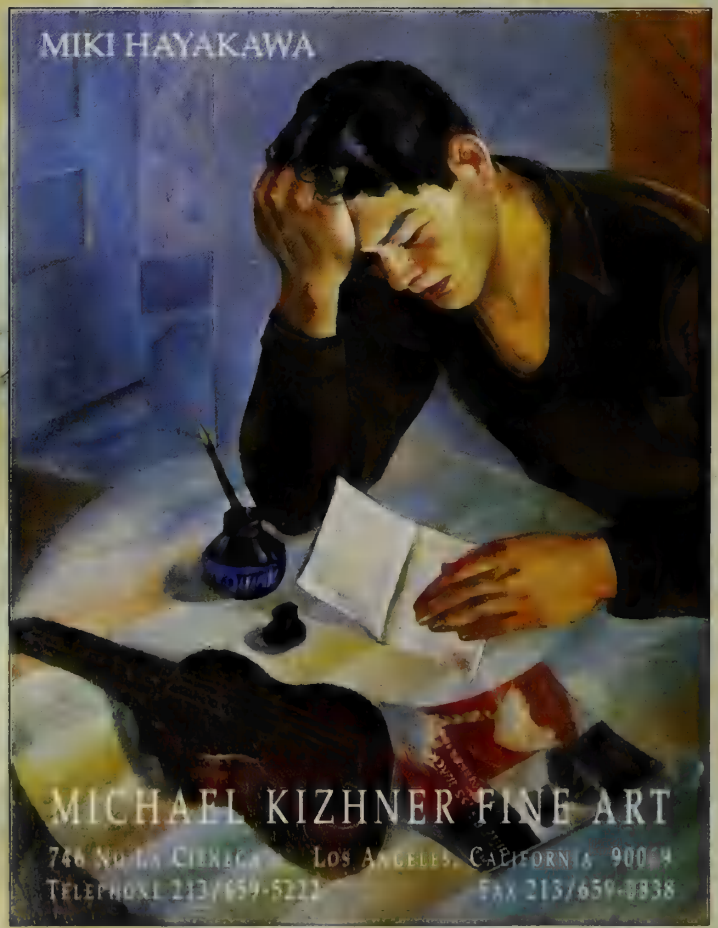
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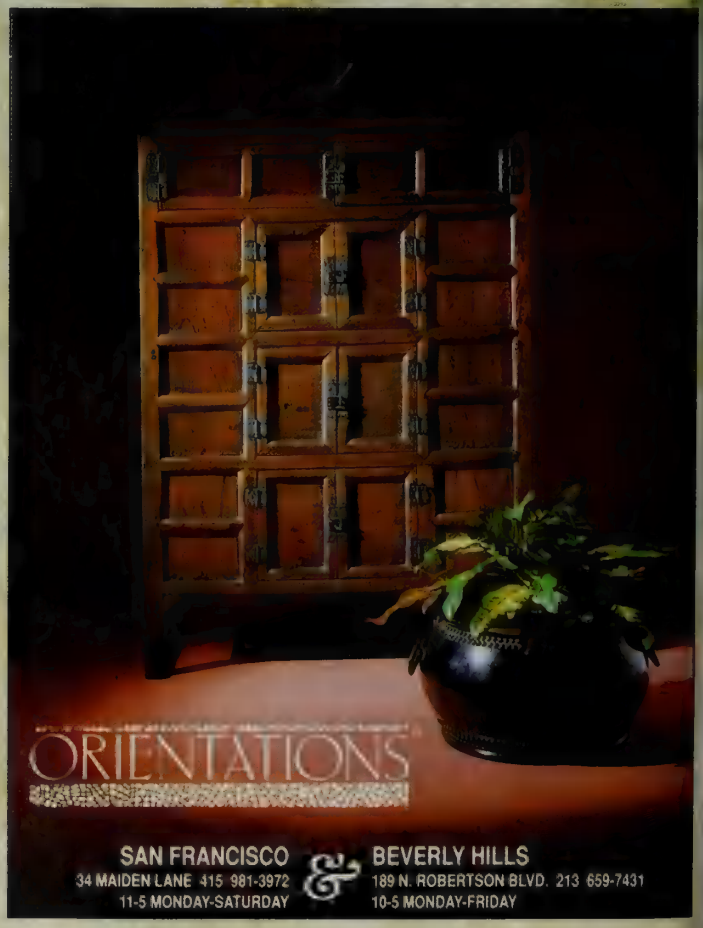
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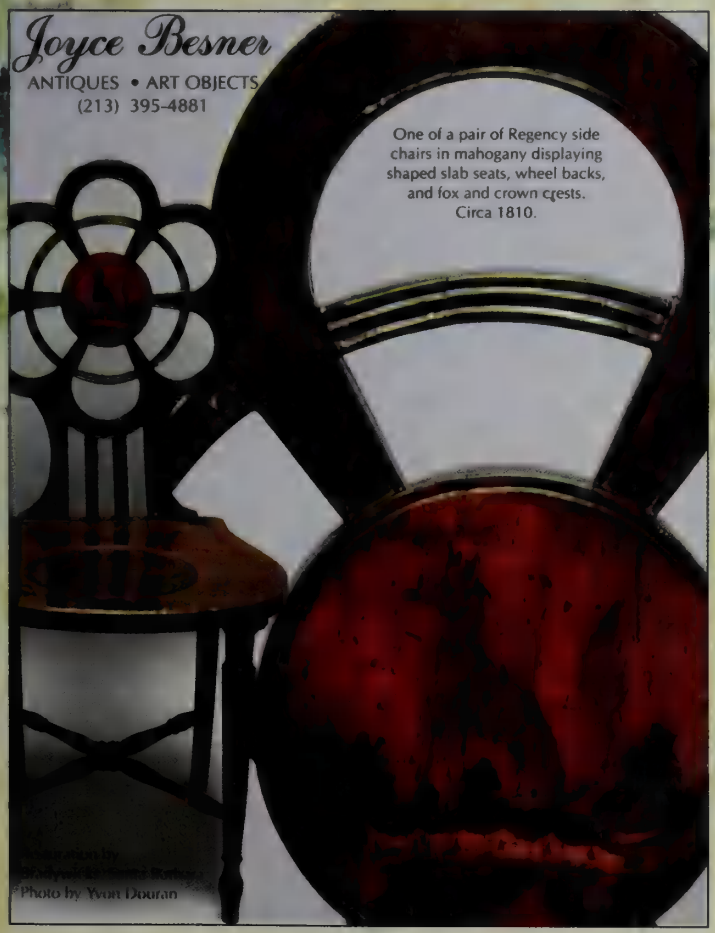


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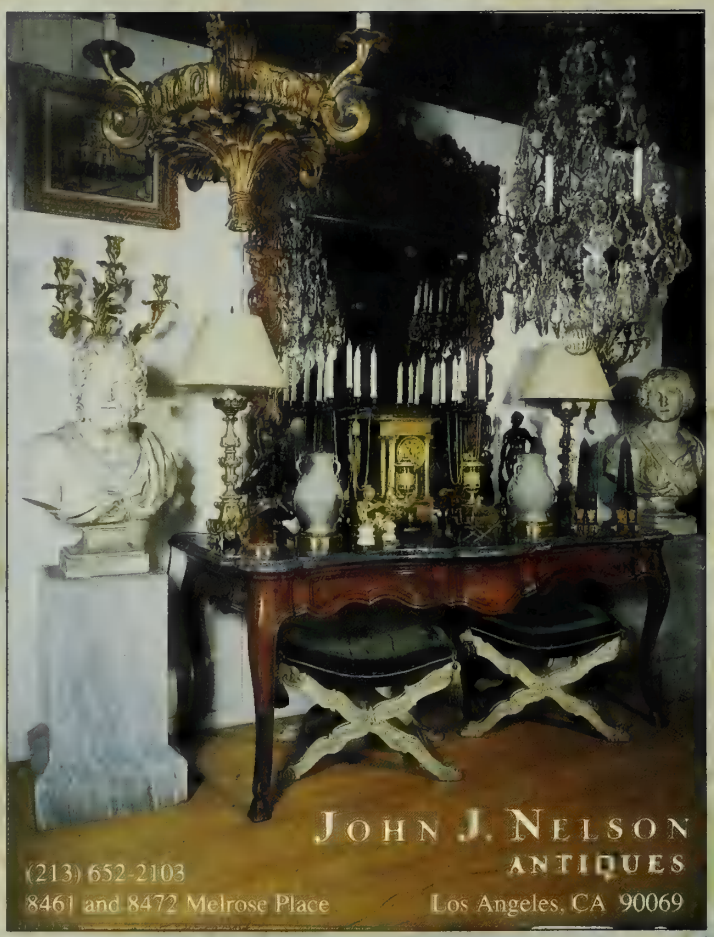


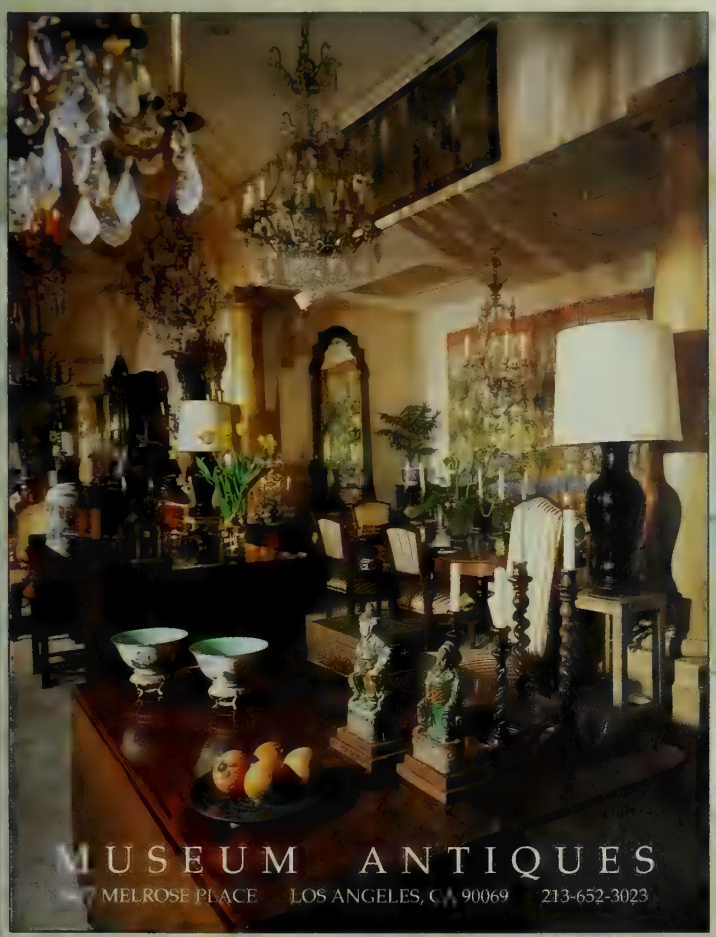
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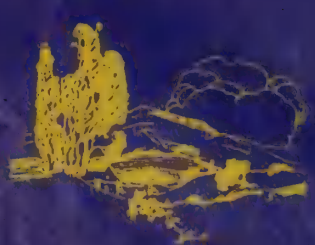
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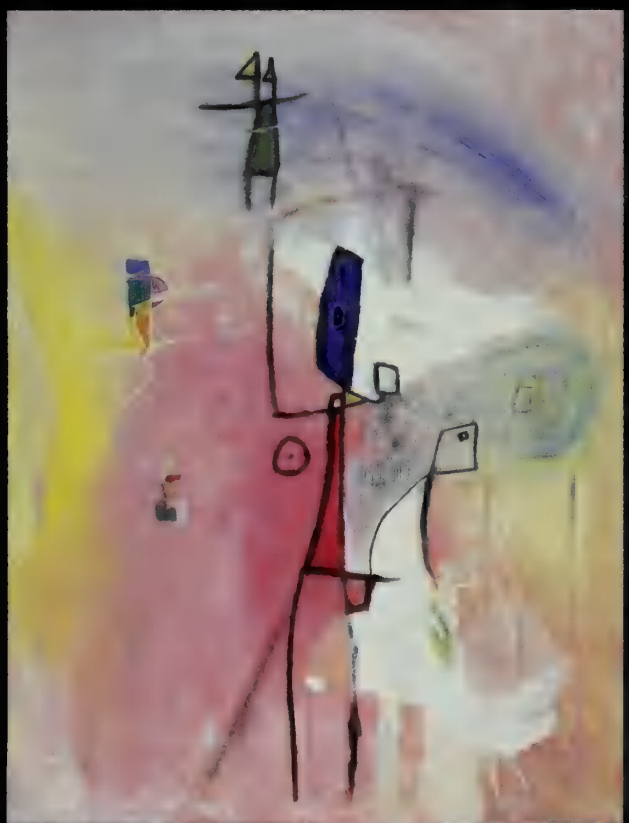
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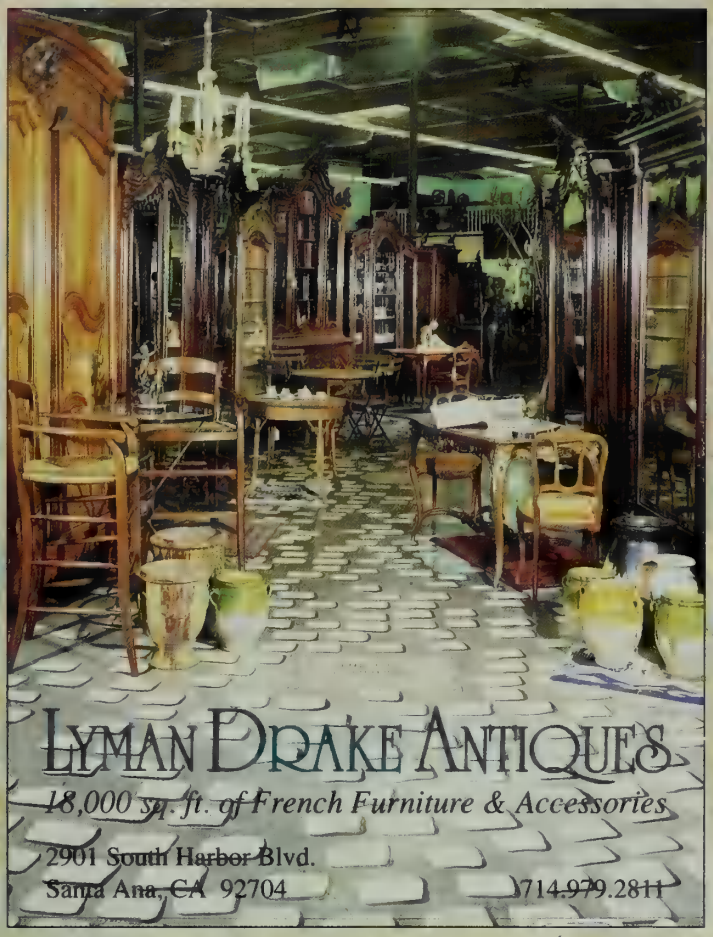
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California Abstractionists of the 1940s and 1950s

By Kenneth A. Baker

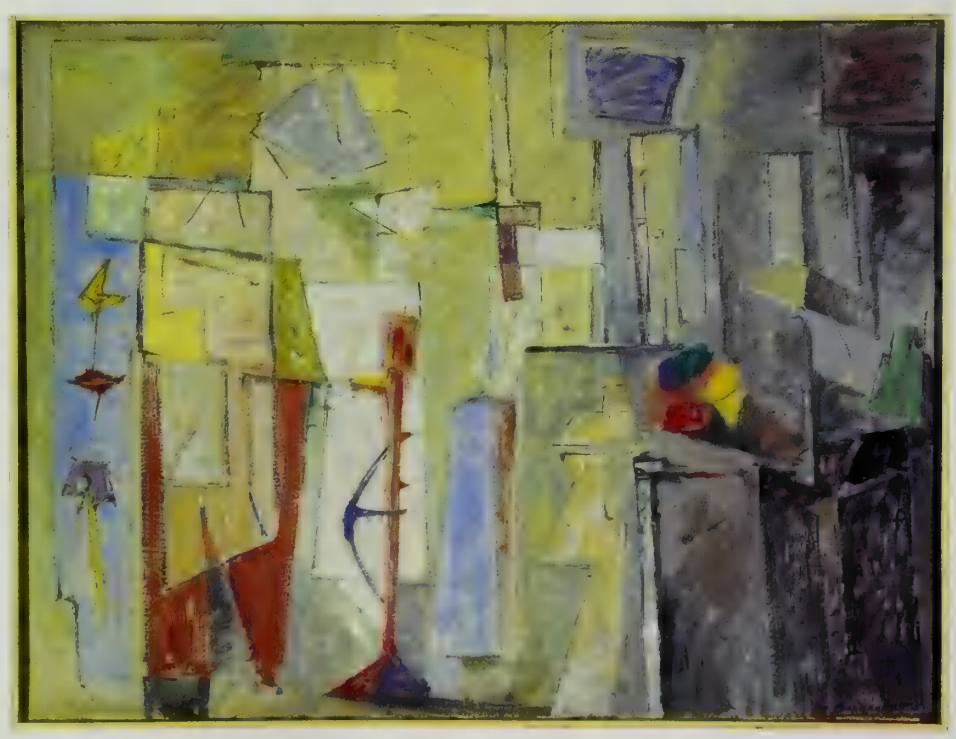


ABOVE: *Dancers*, Lorser Feitelson, 1945. Oil on canvas; 36″ x 40″. An early work from Feitelson's *Magical Forms* series reflects the artist's transition from Post-Surrealism to the hard-edge canvases he would execute from around 1948 to 1963. Tobey C. Moss Gallery, Los Angeles.

BELOW: *A Quiet Place*, Helen Lundeberg, 1950. Oil on canvas; 16″ x 20″. In 1950 Lundeberg made her first move toward complete abstraction with the composition seen here—a painting inconsistent with her humanistic figurative works of 20 years. Tobey C. Moss Gallery, Los Angeles.



BELOW: *Studio of Gorky*, Hans Burkhardt, 1951. Oil on canvas; 32″ x 42″. Burkhardt left New York in 1937 and never again saw Arshile Gorky, with whom he had studied and worked for years. He would paint two versions of the master's studio 14 years later. Jack Rutberg Fine Arts, Los Angeles.



UNTIL THE BEGINNING of the 1950s, most Americans thought of abstract painting as something foreign, without roots or future in the United States. Only when the "drip" paintings of Jackson Pollock were featured in *Life* magazine in 1948 did homegrown abstract art suddenly acquire popular cachet. The public learned to view Pollock's work and that of other so-called New York School painters as responses to the atomic-age climate of perpetual crisis, and it even became a point of pride that abstract painting done in a new, go-for-broke American manner had stolen the fire of modern art from Europe.

Abstract painters who worked on the West Coast during the glory days of Abstract Expressionism knew that their distance from New York sidelined them both commercially and critically, but they valued their independence all the more. Some were attracted by the very isolation of California and by its promise of an inexpensive, easygoing way of life. A

continued on page 70

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California Abstractionists of the 1940s and 1950s
continued from page 66



ABOVE: *L'Eau de l'Air*, Gordon Onslow-Ford, 1952. Casein on paper; 36¼" x 60". Of a painting inspired by the woods that surround his home in Marin County, Onslow-Ford says, "It expresses an inner-world structure in depth beyond Cubism in the sense that there are no opaque planes. All that exists is visible. A horizon in front and behind the spectator can be felt." Suzanne Royce and Associates, San Francisco.

few, notably Oskar Fischinger (1900–1967) and Jules Engel (1912–), answered the call of the movie industry (both worked as animators on Walt Disney's *Fantasia*, but Fischinger was so displeased with the studio's handling of his contribution that he resigned). And still others, such as Stanton Macdonald-Wright (1890–1973), Lorser Feitelson (1898–1978) and Hans Burkhardt (1904–), had tasted life in the art centers of Europe and New York and found it inhospitable.

Los Angeles artists of the period, some of whom had made their own connections with European modernism, seemed to be on an altogether different track from that of the New York art world, while painters based in and around San Francisco tended to regard the progress of New York art as definitive. [illegible] northern and southern California [illegible] painters in the postwar decade [illegible] advantage of their isolation, letting [illegible] own experience of life and [illegible] the direction of their efforts. In recent years the contributions of California painters to American modernism have been gradually reassessed, and scholars have started to expand their accounts of modern art's progress in America to include the maverick efforts of these artists. Ambitious collectors have discovered that while paintings by second-string New York School painters may be priced in the six figures, historically significant contemporaneous works by many of their West Coast counterparts are still relatively affordable.

Los Angeles art dealer Tobey C. Moss points out that collectors of California abstract painting from the late 1940s and early 1950s tend to approach it from one of two directions. "There are the collectors of California plein air painting or the Hudson River School who are moving their collections forward historically," she notes, "and there are collectors of contemporary art who realize that many of the young West Coast artists who've turned the art world on its ear have been nurtured by the example of the California modernists."

While California in the 1940s lacked the institutions and public curiosity to give artists a sense of addressing a wide audience, it was also unpolluted by art dogma, at least until the chill of the cold-war paranoia settled on the arts during the McCarthy era. Yet there was no lack of affinity between New York and the West Coast during this time. Clyfford Still and Mark Rothko, both important figures in the New York School, worked and taught for a time in San Francisco. They were the authority figures against whom celebrated Bay Area painters like David Park (1911–1960), Richard Diebenkorn (1922–) and Elmer Bischoff (1916–91) rebelled with what would later be called Bay Area Figuration. And while Bay Area Figuration works of the 1950s are high-priced and in short supply, according to Charles Campbell of the Campbell-Thiebaud Gallery in San Francisco, those of early Bay Area abstractionists such as Hassel Smith (1915–) and Frank Lobdell (1921–) are



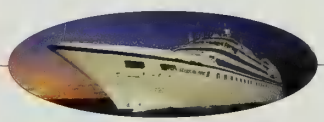
RIGHT: *Homage to Debussy*, Stanton Macdonald-Wright, 1954. Oil on canvas; 96" x 59½". Macdonald-Wright, a venerator of Cézanne and Buddhist art who at age 23, with artist Morgan Russell, developed a theory of painting called Synchromism, wrote, "My pictures are always hoping and searching for beauty." Joseph Chowning Gallery, San Francisco.

continued on page 74

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continued from page 70

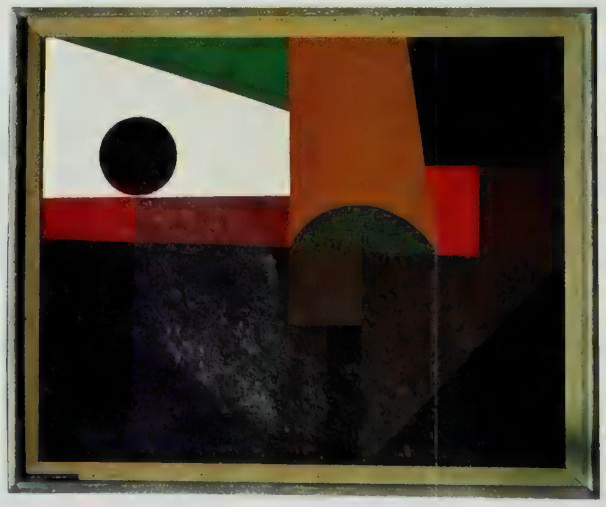
still reasonably priced. (Sam Francis [1923–], a California native, studied at the University of California, Berkeley, and privately with David Park during the 1940s. His influence, however, would not be felt on the West Coast until after he settled in Santa Monica in 1962.)

Smith and Lobdell each practiced styles of improvisational painting in which calligraphic figures sometimes took on organic or Surrealist overtones. Many of Smith's pictures appear to descend from the early work of Still, while Picasso was the governing influence on Lobdell, whose paintings were rarely fully abstract. Smith's paintings of the 1950s can be had from about $15,000 to $30,000, while Lobdell's range from $20,000 to $35,000.

In terms of his place in twentieth-century art, Stanton Macdonald-Wright cuts the largest figure of any southern California modernist. He first studied art in Los Angeles but moved to Paris in 1907, living there while the European avant-garde explored Cubism and Futurism. Macdonald-Wright founded, with Morgan Russell, a style called Synchromism, which merged the shattered forms of Cubism with prismatic color. Returning to California after a stint in New York, he taught and systematized his theory of color. By the mid-1920s, however, he felt he had exhausted Synchromism, though he took it up again in the 1950s, inflected this time by his study of Asian art.



ABOVE: *Fussing Around by the Light of the Moon*, Joan Brown, 1959. Oil on canvas; 84" x 88". Known for her highly individual large-format explorations of Abstract Expressionism and figurative work, Brown, who died last year, was one of the most important San Francisco artists in the late 1950s. Carlson Gallery, San Francisco.



ABOVE: *One With*, Frederick Hammersley, 1958. Oil on cotton; 26" x 32". Since 1952, when an experiment resulted in his first hard-edge painting, Hammersley has investigated the possibilities of abstract form and color. Of the latter he has said, "Color is the reason for painting. Color is pleasure and satisfaction." Modernism, San Francisco.

San Francisco art dealer Joseph Chowning, who handles the estate of Macdonald-Wright, says that the prices of his paintings have more than doubled in the past six or seven years. Most of his important works from the early 1920s are now in museums, but "a significant picture from the 1950s," says Chowning, "can still be had for under fifty thousand dollars." His later works range from $40,000 to $350,000.

Macdonald-Wright was an admired figure on the Los Angeles art scene throughout much of his long career, but even his influence locally did not rival that of Lorser Feitelson. After some success in New York and Paris, Feitelson moved in 1927 to Los Angeles, where, as a painter, teacher and spokesman for art, he became a magnetic figure. With Helen Lundeberg (1908–), whom he later married, he founded what he called Post-Sur-

continued on page 76



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continued from page 74

realism in the early 1930s. Over the years, his painting evolved toward ever-stricter abstraction, until in the 1950s his canvases were filled entirely with flat, angular color areas.

Considering its historical importance to West Coast modernism, Feitelson's art is still reasonably priced. According to Moss, Feitelson's *Magical Forms* pictures—which mark the transition, from about 1945 to 1950, between his Post-Surrealism and hard-edge styles—range between $25,000 and $45,000. Feitelson's strictly geometric abstractions, however, run as high as $65,000.

Lundeberg's art, which never became fully abstract, is almost a bargain in terms of the contemporary market. Small works by her from the 1940s begin in the $5,000 to $6,000 range, although few pictures of any size are available.

Among the most remarkable abstractionists still working in California is Gordon Onslow-Ford (1912–), the last painter to be invited into the Surrealist group by André Breton. Although Onslow-Ford resigned from the group before long, he continues his own variant of the Surrealist practice of automatism.

Onslow-Ford settled in the Bay Area in 1948 and since 1958 has lived and worked in isolation in the Marin County countryside. Having never taught, he has had little direct influence on California art. Yet he is admired by artists for his independence and his firsthand knowledge of the modernist movement. Unlike Feitelson, who viewed California as fertile ground for cultivating a new art constituency, Onslow-Ford saw it as a refuge from distractions, a place to delve into the inner sources of his art.

Full of bright, inscrutable jottings in skylike or landscapelike spaces, Onslow-Ford's paintings have an intensity that suggests private notations on a vast inner world. Suzanne Royce of San Francisco, who represents the artist, says that the prices for his works range from $30,000 to $50,000.

The work of a number of talented California abstractionists is still relatively unheralded outside the West. Small works by artists such as Ben Berlin (1887–1939) and Peter Krasnow (1887–1979) range from less than $1,000 to around $15,000. Moss considers Krasnow one of the most important early southern California modernists. While many of his early wood sculptures are expensive, few of his paintings of the 1940s and 1950s are over $20,000, according to Moss.

As California's cultural history is studied and codified, the value of the region's indigenous modernist art will undoubtedly increase. □

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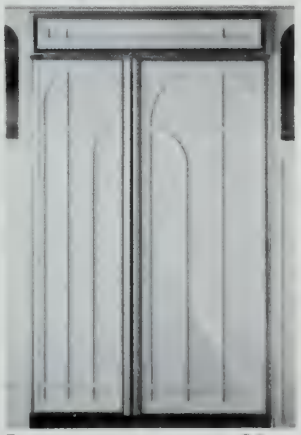
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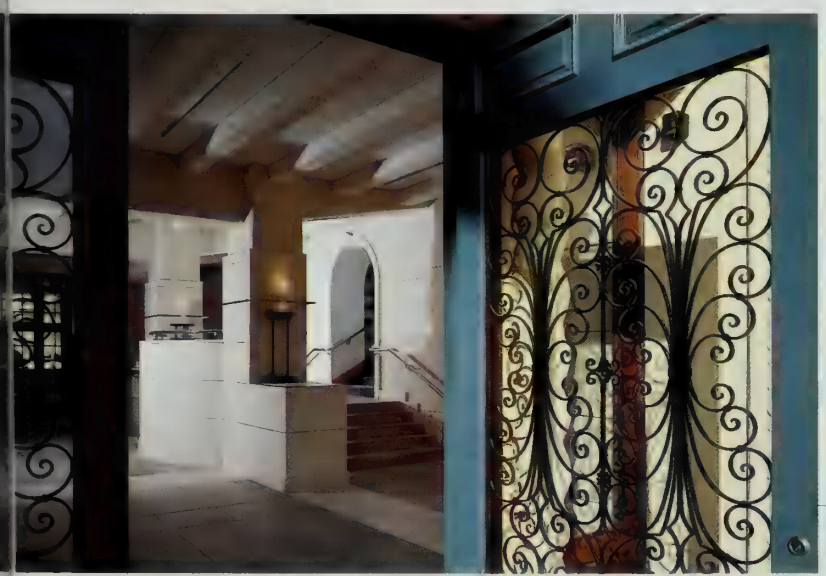
Striking Renovation for the Academy of Motion Picture Arts and Sciences

By Michael Webb

"The academy has been preserving movies, scripts, posters and studio records for more than sixty years," says actor Karl Malden, current president of the Academy of Motion Picture Arts and Sciences. "We weren't sure that preserving historic buildings was quite our line of work, but it's turned out well," he adds about the renovation of the Beverly Hills Waterworks building, which is the new home for the academy's Margaret Herrick Library. BELOW: The 1927 building was designed to resemble a Spanish mission with a Moorish tower. "The renovation has given new life to the Waterworks and a memorable image for the academy," says Frances Offenhauser, architect for the project. BOTTOM: The Bob Hope Lobby is entered through wrought-iron-and-glass doors. Inside, a grand stair leads to the reading room.



PHOTOGRAPHY MARY E. NICHOLS



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continued on page 84

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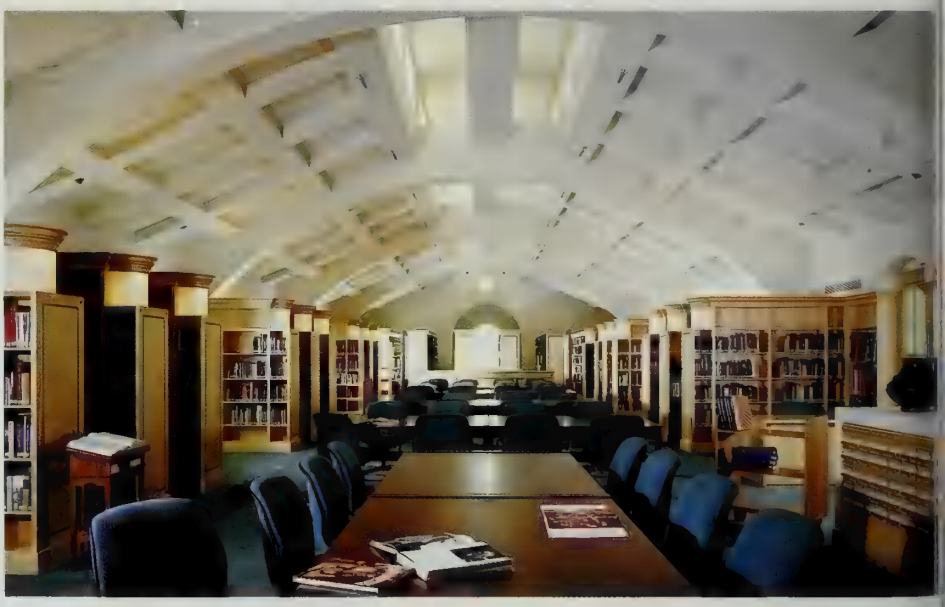
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Striking Renovation for the Academy of Motion Picture Arts and Sciences
continued from page 81



LEFT: "The partial height of the white birch partitions and rare-books case allows the picturesque old concrete beams and arches to remain visible," says Offenhauser. In the rare-books reading area, the hexagonal table was once owned by costume designer Edith Head. Forming one wall of the Karl Malden Conference Room, left, is one of the dominant features of the front façade—the large rose window.

BELOW: "We have more than fourteen thousand visitors using our library each year," says Linda Mehr, library director. "And one of the former water filtration wings made a perfect space for the books and periodicals reading room," she explains, describing the Cecil B. DeMille Reading Room. Bookshelves of white birch with cherry inlay are set perpendicular to the windows, permitting natural light to enter the room. "Light also pours in from the clerestory windows of the coffered ceiling, which expresses the original exposed concrete one," says Frances Offenhauser. Leidenfrost/Horowitz & Associates assisted on the project.



The plant was closed in 1976, and after a decade of neglect, the city decided to tear it down to enlarge the park in which it stood. Local preservationists demanded a reuse study, which demonstrated that the structure was sound and could enjoy a new life. Meanwhile, the Academy of Motion Picture Arts and Sciences was seeking larger premises for its Margaret Herrick Library, one of the world's great film study collections. Bruce Davis, the academy's executive director, spotted the potential of the Waterworks site and asked architect Frances Offenhauser to check it out.

"I had always thought it was a convent," she recalls. "When I took the building committee on a tour of inspection, I found it was dark, dank and covered with soot inside. You expected bats to fly out. We went upstairs, turned around, and there was this vaulted, top-lit hall that had to be a library." To her delight, the committee shared her vision. "A library needs big open spaces, with floors that can sustain the weight of bookstacks and filing cabinets," she explains. "This building was perfect: It had been built to support machinery and huge tanks."

Offenhauser is a veteran of adaptive reuse, able to visualize beauty amid desolation. She helped convert the DeMille barn into the Hollywood Studio Museum, and had planned to create a mixed-use complex within the long-derelict Pan-Pacific Auditorium in Los Angeles before that Streamline Moderne gem was destroyed by fire. She had worked with the academy to remodel its library several years earlier and was familiar with its needs. Early in 1988 Offenhauser sketched her ideas for the Waterworks building, telling the academy she planned "to civilize the concrete shell" by creating a succession of versatile spaces for staff and public, but "wanted this incredibly muscular structure to speak for itself." The academy's governors, led by then-president Robert Wise, approved the concepts and secured a long lease on the building.

The Waterworks building is a strong, harmonious landmark in a city of fussy, movie-set façades. Offenhauser worked with her partner, Michael Mekeel, to ensure that the three-story wing she added on the west side

continued on page 86



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The Margaret Herrick Library
continued from page 84

would be closely matched in scale and texture to the old structure. Together they inspected the forms for the concrete and surprised the contractors by asking them for a "messier" finish than usual. The new wing links up with a detached toolhouse that serves as a symbolic porch, with a peacock-tail fanlight over the door. A colonnade was added to tie in the new building and to restore the area where the tanks were removed. Ornamental detail and a cupola, based on old photos and drawings, were restored to the tower.

The interior was cleared, new floors were inserted, and mechanical services were deftly concealed within the structural additions. Three-quarters of the usable space is reserved for staff use, and much of that is devoted to bookstacks, cabinets for the five million still photographs and files on eighty-two thousand films, and the collections of papers and clippings, magazines and scripts, posters and movies. An average of fourteen thousand people a year use the library for research, but much of its work is done behind the scenes, by mail or telephone. The new building brings the staff together in spacious, naturally lit work areas. And it unifies a formerly scattered collection beneath one roof, with ample room for future expansion. Sand was dug from pits to accommodate the film vaults, and space was found for two darkrooms and a conservation center. The tower now houses a dumbwaiter. Library director Linda Harris Mehr exults, "The move gave us the opportunity to have the best of everything."

The showiest part of the building serves the public and academy members. Offenhauser found it easy to decide how to arrange those areas—"The building tells you what to do." The lobby is located at the crossing between what would be, in a church, the nave and the transept. Glass doors on either side flood the space with light; cream plaster walls are accented with stainless-steel strips; the floor is

continued on page 88



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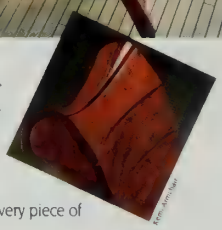
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The Margaret Herrick Library
continued from page 86

paved with limestone to suggest an old villa. Early movie posters, formerly in storage, are displayed there, and a split staircase to the second floor forms a raised podium, making the lobby an ideal setting for receptions.

On the second floor is a reading room that runs the length of the north wing. The parabolic concrete ribs supporting the pitched roof have been fleshed out with drywall to create the illusion of a coffered barrel vault, lighted from a clerestory down the spine. Offenhauser designed birchwood bookshelves with cherry inlay in a Streamline style that suggests a 1930s ocean liner. They project from the walls in groups of three between window bays that double as reading alcoves, a great improvement on the windowless old library. The architect also designed the light fixtures with tungsten, incandescent, halogen and fluorescent bulbs to achieve a comfortable reading light.

At the south end of the room, over the lobby, is a cross-axial study area, in which scholars can consult the rare books and papers of the Special Collections. Shelves, wall cabinets and a reference desk, all of birchwood, create a warm, intimate enclosure. And the arches and axes give users a clear sense of direction, as in the Beaux Arts tradition that inspired the original building. Behind a bookcase is one more surprise: the Karl Malden Conference Room lighted from a rose window that fills the outer wall.

Bruce Davis recalls his initial excitement in "finding a building that was convenient for our patrons, allowed us room for growth and didn't look like an abandoned warehouse." Now that the transformation is complete, Linda Mehr declares, "I'm a strong believer in giving old buildings new uses, and it's exciting to be involved in a success story." And it's a demonstration of how much can be achieved with limited funds, for the $5.5 million the academy spent to renew the structure gave the library a versatile container and a powerful presence in the community. □

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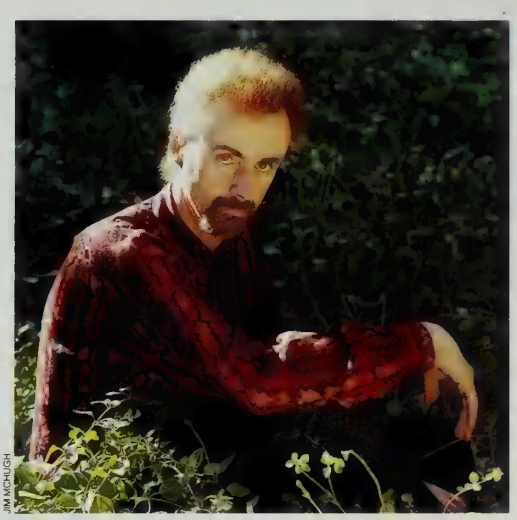
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The Hierarchy of Light


JIM McHUGH

T. Coraghessan Boyle, whose newest novel is *East Is East*, first moved to California in 1977 to teach writing. His house in Los Angeles, where he has planted oak, elm and walnut trees, is his refuge from the "stark assault of Angelean light." He is now writing *The Road to Wellville*, a novel about "health and longevity."

TO LIVE IN LOS ANGELES is to be a prisoner of the light, eyes shrouded behind twin panels of smoked glass, ever denying the golden blister in the sky. In summer, the light slashes at you, burnt into pink stucco, leaping up from the pavement and exploding from the limitless fields of chrome and safety glass. Who says the sun is dying? Who says we have but a mere five billion years? No problem here. You pray for the autumnal equinox, and then the light is something else—not nearly as pale as it is in the East and North, but less ripe, less golden, than in its vernal manifestation. It gets dark at six, and then, with the expiration of daylight saving time, at five. The night sky is yellow, and it contains thirty stars.

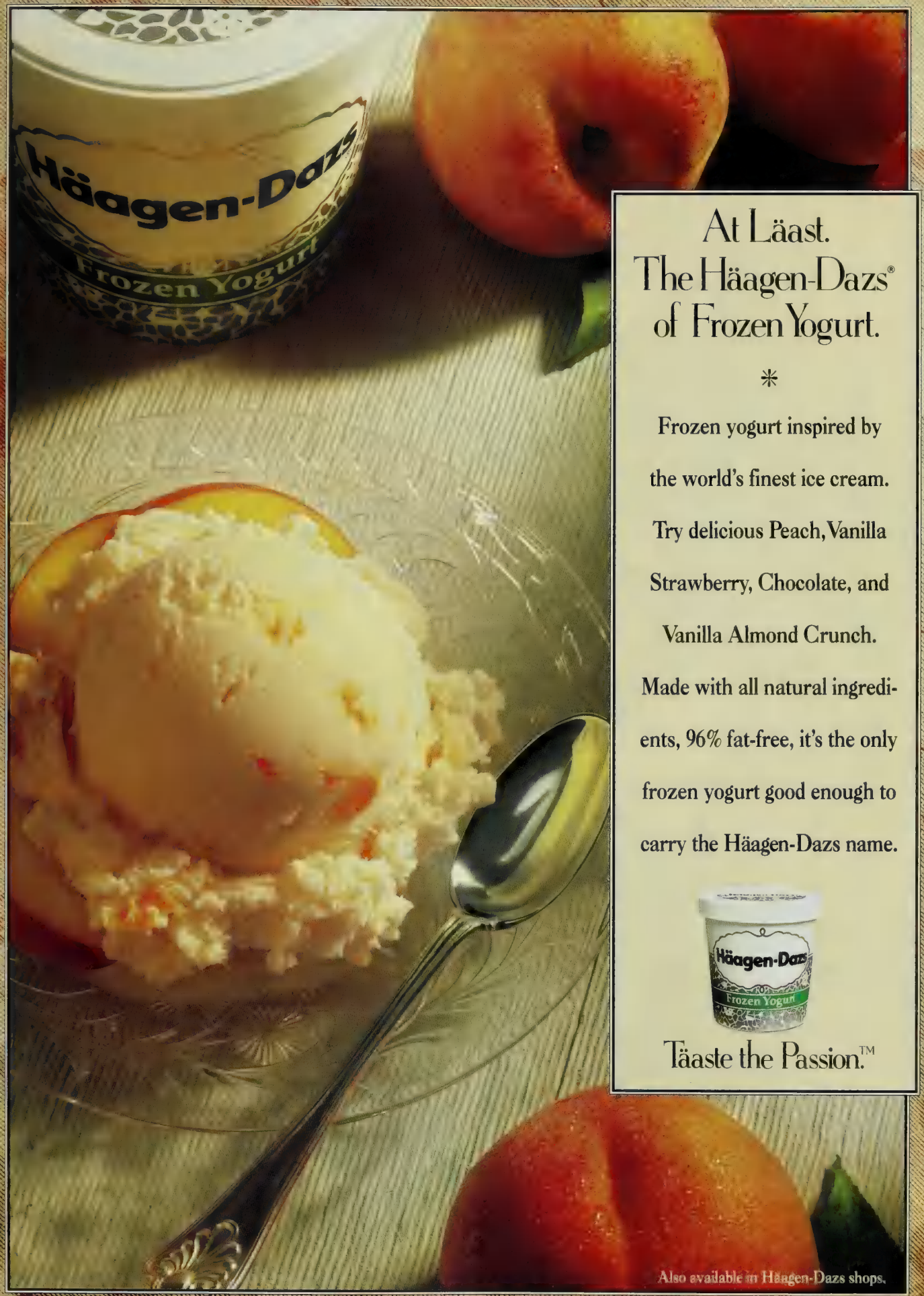
I live in the second-oldest house on my block, a rambling brick-and-clapboard ranch that hearkens all the way back to 1947. The streets, sidewalks, sewers and trees were put in in 1926, by one Will F. Peck, according to the hieroglyphs he's left in a smooth concrete panel out front. The first house, built by its owner and present occupant, was erected in 1945. I don't know what happened here, but I suspect that the hard times the country went through after 1929 might have had something to do with it. At any rate, the streets are unusually wide—wide enough for a phalanx of M-60 tanks to rumble down the pavement ten abreast—and the trees are a small miracle. They are eucalyptus mostly on my street, but adjoining streets are overhung with long nodding rows of California peppers, with their peeling trunks and willowy posture. This is good, all good, and I'm not complaining.

I was born and raised in Westchester County, and the lushness of that landscape will always be my ideal, ticks, chiggers and gnats notwithstanding.

The house is laid out in an L shape, the long staff of the L facing the street. A second story rises over the garage at one end, flattens to a single story through the low narrow neck of the house and rises again in the foot of the L, which extends out into the yard in back. The pool—a fifties pool, with turquoise tile and a fine, ancient-looking bottom—completes a rectangle along the trunk of the house. Out back is a ravine and a natural woods composed mainly of California walnut and live oak. Beyond the ravine, one of the sheer slopes that lend the neighborhood its name—Woodland Hills—rams itself up against the sky and serves roughly the purpose of the canted wall at the back of a fireplace. To counteract the reflective qualities of the slope, I've terraced it and planted a hundred or so trees and shrubs that form a sort of avenue leading up to a gazebo perched on the highest point of the property. In general, I've avoided the palms and succulents that enrich the landscape here. When I gaze out the windows, I see oak, elm, walnut—the sort of view I might have from a Connecticut farmhouse, if any such still exist.

Inside the house, it is dark, too dark perhaps, particularly in the long low living room, owing to the long low porch that runs parallel to it in front. A skylight would eliminate the problem, but, crankily, I prefer electric light. I want darkness; coming in from the blast of the summer sun, I crave it. The stone of the fireplace is cool even on the hottest days—105 degrees is not uncommon, and I can recall 116—and the house remains comfortable without the use of air-conditioning. The desiccated air loses

continued on page 92



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The Hierarchy of Light
continued from page 90

its capacity to retain heat at night, and the simple expedient of opening the windows and running the ceiling fans cools the place and keeps it cool throughout the ensuing day. The somber half-light of the living room, the shade of the shade thrown by the big eucalypti and the wisteria massed along the west-facing windows, is my refuge from the stark assault of Angelean light.

I was born and raised in New York's Westchester County, and the lushness of that summer landscape will always be my ideal, ticks, chiggers, gnats and mosquitoes notwithstanding. I've found it in Ireland and in Minnesota and the Pacific Northwest; Los Angeles, with its arid climate and unyielding clay soils, will forever seem alien to me, though I've lived here for twelve years, though my children have been born here and my career has flourished. Well. And so. How to escape that slash of light, those doomed freeways?

For me, the answer is simple: the Sierra Nevada. Just to say it, just to pronounce those leaping Spanish syllables, makes me feel better. A three-hour drive takes me to the base of the mountains that rise up from the Mojave Desert and run almost to the Oregon border, the twisting antediluvian backbone of the state. It takes an hour to make the final twenty-seven miles to the top of the mountain I call my own in Sequoia National Park. I've raced up that mountain, braking and accelerating, driving like a madman liberated from his cell, and made it in fifty minutes, but it wasn't worth it. Sheer declivities, yawning canyons, guardrail-less curves: It's an hour up and an hour down, and I'm resigned to it. In winter, the road is a bobsled run, and I am thankful for four-wheel drive, and sometimes, four-low.

The community I visit and become a part of for two or three months a year consists of twenty-eight year-round residents, and it crouches atop a mountain at 7,200 feet. There are 103 cabins scattered amongst the Sequoias, Jeffrey and ponderosa pines (*cabin* being the designated term for log and frame houses up to 4,000 square feet in size), though at any given time most of them stand empty. The air at this elevation is thin and cool, even in the blast of summer, and at night, the sky is awash with stars. It is here, staring into the drifting spill of the Milky Way, that I first saw the ambulatory stars, communications satellites ticking their way across the night sky in a flare of reflected sun.

For me, the answer is simple: the Sierra Nevada. Just to say it, just to pronounce those leaping Spanish syllables, makes me feel better.



Boyle and his family spend several months each year in California's Sierra Nevada, where he bought land last summer. He is currently drawing up plans for what he describes as "a rustic dwelling built of logs" amid the region's clear air and dense woods.

It's a wild place, wilder than any easterner could imagine, populated by fisher, puma, coyote, bear and cacomistle, not to mention the marmot and ouzel. (The cacomistle, or ringtail cat, is a relative of the raccoon to which I've not yet had the pleasure of an introduction.) The light here is softer somehow, and it falls away into infinity or dissolves into the mists that so charmed John Muir. Snowfall averages twenty-five feet per annum, though last year we had the driest December on record and came away with a paltry fourteen. By contrast, during the wet years of the early eighties, forty-two feet fell in one blissful winter.

I say *blissful*. This is not the scant, wind-whipped snow of the Midwest or the pasty, moth-eaten blanket of the Hudson Valley—no, this powder, soft and bountiful, engorging the sky in temperatures that rarely plunge below fifteen or twenty degrees in

continued on page 94

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The Hierarchy of Light
continued from page 92

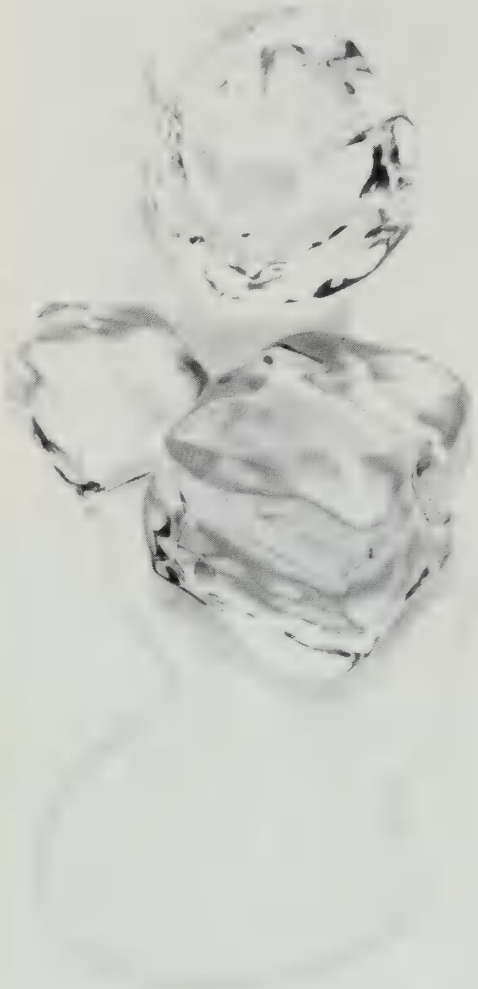
daylight and zero at night, is a snow that falls as steadily and prettily as the snow that masked the horror at the end of Robert Altman's *McCabe and Mrs. Miller*. A few years back, a three-day blizzard touched down here. It began with a gentle soughing of the high limbs of the conifers and then segued into a broken rhythm that tore branches and screamed through the first night. Rain came and froze, and then the snow, hard little pellets that drove into the huge ancient boles of the trees and mounted against them till the earth was sealed off. Of course, if the romance of the snow gets you down, you can always drive down the mountain and into the sunstruck orange groves of the San Joaquin Valley.

In summer, the southern Sierra is dominated by the weather patterns that influence Los Angeles—that is, high pressure and clear skies—with the exception of the occasional thundershower. In fact, the weather report is unvarying, day after day: fair with a chance of late afternoon or evening thundershowers. I waited through three parched summers for the first of these thundershowers, which came in August of this past year and dropped just enough moisture to settle the dust. Unfortunately, the accompanying lightning strikes ignited a host of fires, the most dramatic of which occurred at Yosemite. More locally, a huge conflagration broke out in the lower Kern Valley and the smoke darkened the sky at noon.

A week later, I took a horse into the upper Kern gorge in the Golden Trout Wilderness, a dusty, wearying, four-hour trek through some of the happiest vistas I've ever seen. (And if living here, in Los Angeles and the Sierra, qualifies me as a de facto westerner, four hours of clinging to a pack horse while swaying over heart-constricting cliffs and skittering across shifting fields of shingle made me feel like one. Now I know why cowboys kiss their horses.) I camped for three days, caught eager trout and watched the aforementioned ouzel at its hard work, plucking insect larvae from submerged rocks in the quick rushing flood. We'd come down to maybe 5,500 feet or so—I'm only guessing—but it was warmer in that gorge than on top of the mountain, and not quite as cold at night. And there was something about the light—a clarity and vigor not much different from the light that so oppresses me in Los Angeles—but here it somehow seemed balanced and appropriate. The water was pure, hard, glacially cold, the sun was hot, and the light washed over me and uplifted me.

I am currently drawing up the plans for a house to sit on a heavily wooded half acre in these mountains. It will be a rustic dwelling (but comfortable; after all, I must work here), built of logs, with an open-beamed cathedral ceiling, a two-story fieldstone fireplace and a loft, after the traditional, heat-efficient "cabins" of old. I am a hiker, a backpacker, a snowshoer and cross-country skier. What I want, in a house and its environment, is a feeling of security, of coziness and invitation, of respite. I want nature as a presence, an ally, and not an assault, as it so often is in Los Angeles. In my dream, I sit in this new house, before the fire, a book in my hand, the light soft and muted, and I watch the slow, steady, somnolent fall of the snow. □

The light here is softer somehow, and it falls away into infinity or dissolves into the mists that so charmed John Muir.



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Traditional Disciplines Applied with Contemporary Spirit

By Hunter Drohojowska

IN THE RAREFIED WORLD of contemporary art, the notion of the "decorative" often meets with disdain. Yet before the modern era, decoration was considered one of the primary functions of painting. Embracing rather than rejecting the styles and skills of the past, a handful of artists in California have returned to decorative painting. They have mastered Renaissance realism, trompe-l'oeil illusion and Japanese naturalism while forging their own individual styles.

Japanese and Chinese arts have historically celebrated decoration, and the influence of the Far East is evident in the work of three of these painters. Wayne Smyth says his attraction to Japanese art stems from that culture's appreciation for harmony with nature. "The Japanese have the ability to improve on nature," he notes. " 'More beautiful than true,' as they would say."



DOUGLAS KEISTER

LEFT: Carlo Marchiori's mural of a country festival, painted in a manner inspired by Tiepolo, is an inventive interpretation of 18th-century Venetian painting that reveals the artist's appreciation for his Italian heritage.

Smyth worked as an art director before turning to painting. Then in 1979 he was asked to do a pair of screens depicting a Japanese emperor and empress for Linda Ronstadt's house in Malibu. They proved a success, and he started working in a Japanese style on screens built by his partner, George Lazoraitis. Smyth points out that in Japan the maker of screens, the *hyogushi*, is as respected as the painter.

Lazoraitis builds each screen's framework from tempered alder wood, covers it with seven layers of mulberry paper, finishes the front with gold or silver leaf or silk, and after the image is completed, adds a border of antique Japanese brocade and a black-lacquered frame. The two artists, who live in Los Angeles, operate under the name Byobu West—from the Japanese word for screen.

Smyth is inspired by Edo-period art, and his screens feature scenes such as cranes in flight or evening rains. The effect is Japanese but scaled to meet the requirements of a Western interior. "We give the client a tra-

continued on page 96D

BELOW: Tropical foliage and fantasy architecture in Renaissance and Baroque styles are integrated into a ceiling mural by Mark Evans and Charley Brown—one of a series of seven commissioned for a Honolulu residence.



DAVID PARKS



SANDRA WILLIAMS

ABOVE: Harrison Howard, who draws ideas from frequent visits to the zoo, believes that the universal appeal of animals makes them an ideal subject for murals. His work also reflects his enthusiasm for a wide range of influences from the decorative and fine arts.



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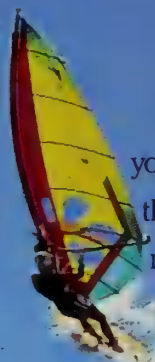
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Traditional Disciplines Applied with Contemporary Spirit

continued from page 96



LEFT: Wayne Smyth's delicate composition in the Edo-period style is executed on a four-panel screen made with traditional Japanese methods by his partner, George Lazoraitis.

BELOW: Robert Crowder of Los Angeles lived in Japan for many years and studied with the painting master Mochizuki Shunko. He has worked in the Oriental style for almost 50 years.



YASUMASA TANANO

ditional subject but in untraditional sizes," explains Smyth.

Robert Crowder, also in Los Angeles, has been painting in the style of the Far East since the mid-1940s. Before the Second World War, Crowder was teaching English and music in Tokyo. While there, he studied painting with the Japanese master Mochizuki Shunko. Since his return to this country after the war, he has dedicated himself to painting, and his command of the Japanese style is convincing: He was commissioned by Mitsui to decorate the Japanese Pavilion at EPCOT Center in Florida.

The Japanese aesthetic is understated and humorous in the work of Karen Kariya. A third-generation Japanese American, she counts nineteenth-century American trompe-l'oeil artists William Michael Harnett and John Frederick Peto as important influences. She is best known for her trompe-l'oeil *tansu*—chests with touch-latch doors and clever illusions of shelves and iron hardware. For commissioned works, Kariya will



PAULA PERRETTY

LEFT: Pamela Silin-Palmer's fanciful autumn pageant of rabbits in Renaissance attire, suggested by a Botticelli painting, exemplifies what she describes as their "iconlike quality."

personalize her pieces by using the owner's name in the titles of books she has depicted on the shelves. This sort of coded symbolism is in keeping with the tradition of trompe l'oeil.

Kariya's application of Western technique to Eastern form is partly the result of her education. She studied in Japan and Italy before getting her bachelor's degree from the University of California, Berkeley, and her master's degree from the San Francisco Art Institute. She points out that decorative art is a field where women have excelled. "It seemed a natural thing to do."

continued on page 96H

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Traditional Disciplines Applied with Contemporary Spirit

continued from page 96D

Kariya, who lives in Berkeley, began painting furniture in 1976 and shared a studio with Pamela Silin-Palmer, an artist who had begun decorative painting the year before. Silin-Palmer decided to call their joint studio Faunus. "I named it after the Roman word for Pan because a lot of the characters I was portraying were mythological," explains Silin-Palmer.

Silin-Palmer, who has since moved to Mendocino, has been influenced by the decorative arts of Europe. Fantasy and wit characterize her painted furniture and murals. She studied art history at Yale, with a specialization in the medieval and early Renaissance periods, but insists that most of her training came from living in Florence and southern France, studying the painting and the decorative arts of these regions, and teaching herself the necessary skills. "In Europe," she says, "there isn't as great a division between fine art and decoration."

She cites Botticelli and Uccello as having affected her dramatic compositions and lighting. For example, an autumn festival scene by Botticelli has inspired murals and screens that depict Renaissance celebrations with rabbits in fancy dress impersonating maidens, musicians and courtiers. "I use rabbits because they have this iconlike quality and you can project onto their faces," says Silin-Palmer with a laugh. "And they have these incredible ears, which serve the horizontal or diagonal in composition." She has painted a variety of furniture with such animals as geese, sheep and pigs in Renaissance costume, and notes that animals in human attire have been a consistent motif in the history of decorative arts.

RIGHT: Maria Levin's *faux-bois* table finish, commissioned for a residence, simulates the graining of five exotic woods, among them amboyna and kingwood.

BELOW: Garth Benton—for some 30 years a student of the artistic traditions and techniques of past cultures—portrays the ephemera of daily life through the age-old art form of trompe l'oeil.





Mark Evans and Charley Brown began their San Francisco–based collaboration six years ago. Although at first excited by the murals at the Villa Maser and the Palazzo Labia in Venice, they now create wall, ceiling and floor paintings ranging in style from the Italian Baroque to 1930s Americana to contemporary imagery.

Evans has a fine-arts degree from Indiana University and Brown has a master of fine arts from Humboldt State University. Evans worked in ad-



LEFT: Best known for her playful adaptations of the traditional Japanese *tansu*, Karen Kariya uses her accomplished trompe-l'oeil technique to create the illusion of iron hardware and shelves, to which she often adds a variety of the client's personal possessions.

continued on page 100

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Traditional Disciplines Applied with Contemporary Spirit

continued from page 96H

vertising for a time, while Brown exhibited at galleries, but both were unsatisfied until their foray into decorative painting, a career that got its start when they decorated their own house in a manner they describe as "bombed-out palazzo." "It was fun, and we saw potential for a historic art form in a contemporary setting," says Evans. Soon, designers were offering them commissions. Brown, along with assistants, recently completed seven ceilings for a residence in Hawaii. In the master bedroom, he painted a view of the sky above an arched trellis supported by columns and stone putti.

"Our works are not copies of existing murals," explains Brown. "We do a lot of research on a period and then paint in that style—which is more interesting." Evans notes, "There is often an element of surrealism. We try to put a twist on everything we do."

Garth Benton, a cousin of the painter Thomas Hart Benton, has been interested in art since the time his father gave him a book on his cousin's paintings. He went on to study art at Art Center College of Design and at UCLA. In 1971 he received his most important assignment—murals for the J. Paul Getty Museum. He won the commission with extensive renderings in the first-century-Roman style based on his research at the Metropolitan's cubiculum—a rebuilt Pompeian room with original frescoes. He makes similar investigations for many of his murals, drawing upon stylistic influences that include ancient Chinese, seventeenth-century French, Indian and Art Déco. "By reading, studying and researching, I immerse myself in the culture and art history of a particular civilization," Benton has said. "I rarely just copy existing art. Rather, I interpret. What emerges is new art, painted by me."

Carlo Marchiori, who lives in San Francisco and Calistoga, says, "I paint because I am Venetian, educated and influenced by Palladio, the Bassanos, Veronese and the Tiepolos. They lived in my neighborhood. I love to speak through my work about this culture, in their very dialect and with their airs and visions."

Marchiori's murals are reminiscent of frescoes found in Italian villas. He went to art school in Padua and to the Instituto d'Arte in Venice, graduating with a master's degree. His education stressed the established techniques of decorative art—fresco, trompe l'oeil, perspective and drawing in a disciplined studio environment. At first he worked in commercial art, including animation. But after moving to California ten years ago, he returned to his heritage. "I like large projects where I can interpret the Palladian style. I make it whimsical and my own, otherwise it has no life." His mural of a country festival in Italy is in the style of Tiepolo, but he relies on his memory as much as on art history. "I went all over the world and realized my roots were quite interesting," says Marchiori. "If I had stayed at home, in Italy, I probably would never have recognized this."

While Harrison Howard mentions a variety of decorative painters as influences, his aesthetic seems to have much in common with the Peaceable Kingdom, where many species of animals, and an occasional human being, live in serenity and dignity. Howard, who lives in La Jolla, visits the zoo as a source for ideas. But his work is not strictly illustrative. A mural of birds standing in a stark architectural format of ornamental iron, drapery and potted plants includes a spoonbill and a heron as well as fowl that were invented by the artist. "The design is more important than realistic rendering," he explains. "I think animals are a good subject for decoration because they have a universal appeal," he continues. "I haven't tried to create profound messages in my paintings. In decorative art, it is a matter of producing what is suitable for a given space or person."

"In Europe there isn't as great a division between fine art and decoration."

Since Howard's father was also an artist—he executed murals for the La Jolla hotel La Valencia—the younger Howard was exposed to the techniques and history of art from an early age. Traveling in Europe, he absorbed the lessons of frescoes by Tiepolo and Piero della Francesca. He received a degree in industrial design from Art Center College of Design in 1984. "My reason for painting is a simple one," he says. "There is nothing I would rather do."

Maria and Daniel Levin, who call themselves Chimera, specialize in a range of *faux* finishes for furniture and interiors. Maria Levin trained as a painter at the British Columbia Art College and worked in a realist style as a muralist. Six years ago she took courses at the Pardon School of Specialist Decoration in New York, and now she concentrates on *faux* finishes of lapis, malachite, stonework and rare woods. She recently designed the marquetry for a table that incorporates *faux* finishes of kingwood, rosewood, bird's-eye maple, burl walnut and amboyna. "You can't even get some of these woods today," she says. When she tires of the exacting work of finishes, she returns to murals. Her husband, Daniel, has a background in furniture restoration and now specializes in gilding.

Chimera is based in Forest Knolls, near San Francisco, and over the past three years, Levin has discovered one important difference between her fine art and her decorative art. "I'm making a living now, and I couldn't do that working as a fine artist," she explains. "Yet I'm working in a field I love, with antiques and the whole history of art. People have used these techniques through the ages, which makes me feel that I'm in tune with what has gone before."□


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Architecture: Charles Moore

A Malibu Villa Celebrates Water and Light





TEXT BY BRENDAN GILL PHOTOGRAPHY BY MARY E. NICHOLS

To maximize daylight and ocean vistas, Charles Moore—with Urban Innovations Group associates Robert Flock and Robbin Hayne—designed a beachfront Malibu house with expansive windows and an interior courtyard. OPPOSITE: Sand dunes and a patio are accessible through the large glass doors of the living room, and the curved window, above, opens to the master suite. The all-white house includes a ceramic tile roof that angles up toward the chimney. INSET: "The curved balcony repeats the form of the undulating window, and the house steps back to reveal the view to the primary rooms," says Moore. To the right is an outdoor fireplace. ABOVE: A tall, narrow gallery—made up of a stepped wall of glass-block strips, glass doors and transoms—flanks the central courtyard and a lap pool, right. "At the narrow compression point of the gallery, an undulating wave of fabric sconces follows a series of cracked-glass wave-pattern transoms created by artist Joy Wulke," points out the architect.



A FAVORITE HOBBY of mine is to trace the persistent dependence of American culture on the culture of ancient Rome—a phenomenon all the more remarkable at the present time, when the teaching of Latin, to say nothing of the teaching of Roman history, has been largely abandoned by our schools and universities. In my view, so strong is this Roman influence that it can be detected in places that one tends to think of as being altogether American. To mention an extreme example, hints of Rome have manifested themselves even in Malibu, and not only in the J. Paul Getty Museum (inspired by a villa near Herculaneum that was buried long ago in an eruption of Vesuvius) but also in a newly built beach house, designed by Charles Moore and Urban Innovations Group, a Los Angeles architectural firm with which he is associated.

Now, what on earth have Charles Moore and Malibu to do with ancient Rome? People who ride hobbyhorses are hard to unseat, and I am ready to argue that an authentic connection exists between them. (A connection entirely separate from the fact that Moore, who is well over six feet tall and possesses a nobly rounded Roman head, would cut an admirable figure wearing a toga and a wreath of laurel leaves.) Let me begin by noting certain general precedents in the American past and then addressing the recent unlooked-for emergence of Roman *levitas* if not *gravitas* in Moore's design for a weekend retreat on the Pacific Rim.

Almost from the moment of its founding, the United States sought to mingle its roots with those of classic Rome. The very words employed to define us as a nation, from *United States* to *republic, president, Congress, senator* and *representative*, are obviously of Roman origin, and so initially was the architecture that was thought suitable for our public buildings: lofty, domed and pillared structures that would have looked perfectly at home in the Roman Forum. As for private dwellings, they, too, boasted many characteristic Roman traits, to the point where a plantation house of the antebellum period—again we are simultaneously speaking Latin and English—built on the banks of the Mississippi might well be mistaken at first glance for a pagan temple on the banks of the Tiber.

In the late nineteenth century and in the opening years of the twentieth, American architects saw nothing inappropriate in designing railroad stations in imitation of the Baths of Caracalla, banks in imitation of the Pantheon and football stadiums in imitation of the Colosseum. This prolonged aesthetic obeisance to Rome has survived into our own time; among the most devout worshipers of the pillar and pediment are the architects Michael Graves and Robert A. M. Stern, either one of whom, in a previous incarnation, would surely have been as happy to run up a villa for Cicero in the Sabine hills as they are today in running up villas for winegrowers in the Napa Valley or nabobs in the suavely coiffed green precincts of East Hampton.

Which brings us expeditiously (from the Latin for traveling light and therefore swiftly) to Charles Moore and the sunny, white-walled villa that he has set down in Malibu, on a thirty-two-foot-wide strip of sand between the Pacific Coast Highway and the sea. To begin with, the property presented the usual technical and legal difficulties that arise when people cannot resist the temptation of building on beaches. Over the years, many federal, state and local laws have been enacted (wisely if irritatingly) for the protection of our coastal environment; at Malibu, these laws spell out restrictions having to do with maximum site use, roof heights, duplicate septic tank systems and the like. Moore and his associates devised an ingenious scheme by means of which a house containing something like 4,000 square feet of space occupies only 50 percent of a site of about the same size. They accomplished this feat by creating an airy two-story-high structure with living spaces fore and aft and with a central atrium open to the sky—in short, a house that, like a sort of architectural Möbius strip, grants one the privilege of feeling simultaneously inside and outside.

One enters the house through an automatic door and is made welcome in a latticed forecourt, shaded in part by rafters that continue the pitch of the two-story garage roof and covered in part by translucent glass shingles, imported from France. In Malibu, one's neighbors are never more than a few feet away; here the narrow spaces between the villa and the houses on either side consist of walks that, at their far ends, provide access to the beach; along the way, they also provide access to the kitchen area and to a couple of ground-floor baths that, serving two small ground-floor bedrooms, can also be used as convenient changing rooms for visitors wishing to enjoy a swim. Under the roof of sparkling glass

Moore's playful villa links site, climate and history.

From the entrance hall, paved in Sierra white granite, Moore provided an immediate view of the beach on axis with the lap pool. "The lap pool is the first experience of water before seeing the Pacific," says Moore. Black ceramic tile lining the pool creates the deep hue of the water. As a separate element ramping upward through the space, the stair leads to the second-floor master suite. Wall sconces, left, were designed by Robert Flock.





"The living room is organized into small, intimate areas," explains Moore. One area is the sunken fireplace, foreground. "It's like an inglenook," the architect adds. The fireplace is part of a curved granite wall banded with Rockville white and beige granite. Bronze sculpture by Mark Kostabi. Another defined area is the seating space before the glass patio doors. Barcelona daybed by Mies van der Rohe, chrome-and-leather chairs by Marcel Breuer.







TOP: "The aedicula provides a focus to the living room as well as making a small space within the larger one," says Moore. Card table by Dakota Jackson; chairs by Mies van der Rohe. Beyond is the hard granite fireplace wall cut into a soft curve. ABOVE LEFT: The dining room, adjacent to the central courtyard, right, also opens through glass doors and transoms to the beach. "A crossing of beams defines the space, filled with shimmering light from the cracked-glass chandelier by Wulke and from reflections off the distant water and lap pool," says Moore. "The rippling of water is also seen in the wavy edge of the dining table by San Francisco artist Norman Petersen." ABOVE RIGHT: The painted wood aedicula features a fabric Japanese lantern overhead. "It bathes the living room in a warm glow at night," says Moore. In the gallery, left, are sconces by Wulke.



"The master suite commands the prime view," says Moore. Continuing into the ceiling shape of the second-floor master suite, the wavelike form of the window creates a spectacular frame for the ocean, and, along the granite fireplace wall, another opening focuses on a different vista. Shadows cast on the floor by the curved window mullions are adopted in the quilt and pillow design by Wulke. Moore's detailing includes a skylight, right, to illuminate the area near the bookshelves and a white cabinet at the foot of the bed to conceal the television. Glass chair, foreground, by Petersen.

shingles in the forecourt, a stairway leads up to a big square room on the second floor of the garage wing of the house. This room, with built-in bunk beds, miniature kitchen facilities and an accompanying bath, was designed to accommodate the residents' two growing sons. It is lighted by a large window whose steel mullions make up a playfully foliated fin-de-siècle design.

To judge by his original sketches for the house, Moore had hoped to keep most of the window and door openings unglazed, thereby heightening its resemblance to vanished Mediterranean prototypes. He had imagined a vista that, starting from the entrance hall, would extend without interruption along an ornamental tiled pool in the atrium (designed to double as a lap pool and so foster health as well as beauty), across the living room and a terrace, then on across a gently rounded dune and along a winding footpath of redwood planks to a great sweep of beach, beyond which it would embrace the sunstruck blaze of the blue, illimitable Pacific.

Cooler heads than Moore's—or, rather, heads more wary of the cool temperatures of Malibu, especially at night—persuaded Moore of the necessity for employing ordinary windows and doors throughout much of the house, thereby somewhat restricting his grand vista. Still, in many cases the windows and doors have turned out to be not so very ordinary after all. Like the large foliated window in the boys' bedroom (a window repeated in the master suite on the seaward side of the house), the doors in the passageway linking the entrance hall and the living room have been conceived of as artworks rather than as a merely practical means of entering the adjoining atrium. These doors are the handiwork of the artist Joy Wulke of Stony Creek, Connecticut, and they invent an imaginary marine

continued on page 206



"Most of the rooms look into the courtyard, which is the central focus of the house," says Moore. At twilight, the Lap pool and hot tub shimmers and the courtyard receives its light from the house through the numerous openings. Wulke also designed a semicircular bench, right, with a niche and a base made of cracked glass. "We call it a 'frozen fountain,'" adds the architect. "It emanates an icy blue light."



San Francisco Style

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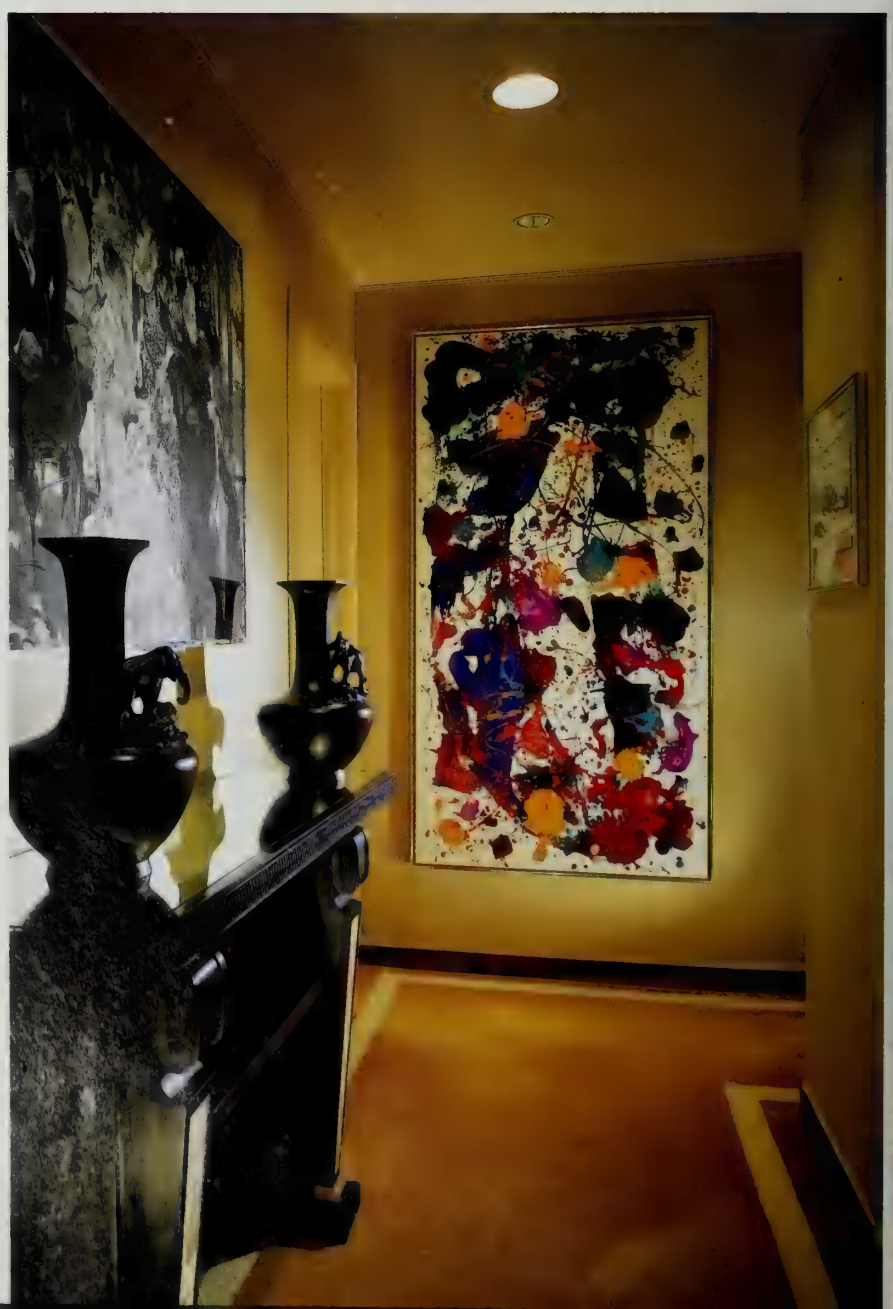
FOR VAL ARNOLD, the measure of success has been the frequency with which clients have returned to him in a career of nearly four decades. Sylvia Blumenfeld, who was one of his early clients, has asked him to design five residences over the years, including two near San Francisco and two in Palm Springs. When she came to him for her latest apartment, he saw it as an opportunity to winnow, cull and edit. "I wanted her to get rid of a lot of stuff she'd been carrying around from house to house," explains Arnold.

The two-bedroom apartment, in San Francisco's Nob Hill district, is on the fifth floor of a new building. It came as a shell with concrete floors and ceilings. Arnold, who is known for his research and for looking to the past for solutions to contemporary problems, wanted to add the appearance of history. "I took my cues from Emile-Jacques Ruhlmann, a French designer who was also one of the best cabinetmakers of the Art Déco period," he says. "Ruhlmann borrowed from the Directoire and Empire periods, so his work is Neoclassical in feeling."

Arnold, in turn, drew from those periods in the invention of the apartment. "I wanted a device to hide the window frames," he says. Ruhlmann-inspired cherry lambrequins with black outlines were built to surround windows and conceal the edges of the draperies. The walls were painted and glazed in a subtle, irregular grid pattern, and small rectangles of wood were affixed along the top to simulate the molding of an older apartment. The walnut floors were laid in a herringbone pattern.

Concrete anonymity was not the lone difficulty of the apartment. Arnold and his client thought the layout was confining, with dead ends and wasted space. "I'm building a stage set for the interior architecture," he says. The living room was overly large, with a fireplace that was not centered on the wall. "You couldn't use half the room the way the apartment was designed." Arnold replaced

"I wanted to make this a sophisticated, eclectic apartment in which either a man or a woman would be comfortable," says Sylvia Blumenfeld of her Nob Hill residence. To help her achieve her aims, she turned to Val Arnold. BELOW: In the hall off the master bedroom, a Sam Francis oil dominates. A black-and-white oil by Albert Beck Wenzell hangs over an ebony-and-gilt table; at right is an Henri Cartier-Bresson drawing.



walls between the rooms with mahogany double doors that allow the flexibility of opening or closing off specific areas for privacy. In substituting double doors for the wall between the master bedroom and the library, he produced a suite that is larger yet more intimate, used for watching television or reading before going to bed.

Moving additional walls in the center of the apartment resulted in large storage closets. "You can have a small apartment if you have large enough closets for storage. Mrs. Blumenfeld needed the room to keep her china, crystal, linens and other objects she'd brought from the earlier houses." Such revisions to the layout produced what Arnold calls a "racetrack," a clear flow of traffic through the space. "It's much neater and better-looking."

The subtle blend of Neoclassical and Art Déco is apparent in the anteroom, where the elevator opens to a view of a Biedermeier urn and a gilt side chair. In the entrance hall, a George III mirror and an early-nineteenth-century plant stand complement a handsome Biedermeier chest. When Sylvia Blumenfeld bought a nineteenth-century English daybed and a Napoleonic urn for the living room, Arnold recalls, "That started us moving in a positive direction."

Mrs. Blumenfeld's previous apart-

"My hope was that this apartment could be anywhere—in Paris, New York, San Francisco or Los Angeles," says Mrs. Blumenfeld. In combining Neoclassical and Art Déco elements, Arnold was able to give a sense of age to the apartment, which is located in a new building. In the foreground, a Neoclassical gilt chair stands in the vestibule leading to the double-doored elevator. A Dutch urn with ebonized bands is at left. It and the George II parcel-gilt mirror in the adjoining entrance hall are from Hyde Park Antiques. Next to the flower-decked Biedermeier chest, which has ebonized and ormolu accents, is an early-19th-century plant stand.





ABOVE: In the living room, whose view encompasses the Transamerica Building and the financial district, furnishings include 19th-century Biedermeier *bergères en gondole*, Oriental lacquered low tables and a sofa covered in Scalamandré fabric. Mounted over the stone mantel is an oil by Paul Biva, a 19th-century French painter.

ment was decorated in a light palette, with furniture upholstered in cream silk. Arnold suggested a bolder, more direct approach for the new residence. Black and gold are employed throughout, but in a subdued manner. The coppery tones of the walls and floors are echoed on the sofas, which anchor the living room. A Persian garden carpet of yellows, oranges and greens softens the graphic power of the room.

The dining area at one end of the living room is defined by the George IV breakfast table inlaid with brass filigree. The four upholstered chairs, covered in peach cotton satin, are Arnold's design. With the Art Déco chairs scattered throughout the apartment, the table can seat eight. A round Biedermeier table in the library can be similarly arranged so Mrs. Blumenfeld can comfortably seat sixteen for dinner at two tables. "All the work I do is comfortable," says Arnold. "I don't care how glamorous it gets, as long as people can sit down and have everything they need at their fingertips. I believe you should *use* furniture and not be afraid to put a drink on the table."

Adds Arnold, "I'm a shopper. That's my forte, but not everything is going to be a bargain. I buy in New York, Los Angeles, San Francisco, Paris. I saw the Russian Neoclassical chests in the master bedroom in an auction catalogue. I buy things that are consistent in value. If it's nineteenth century, let it be the best. Early twentieth century is okay, too. It's almost antique now, or will be in ten years.

"This is more masculine than her last apartment," muses Arnold. "But I think pretty women look better in a masculine room. A feminine room can be overpowering. I think the yin and yang have come together in this apartment."□

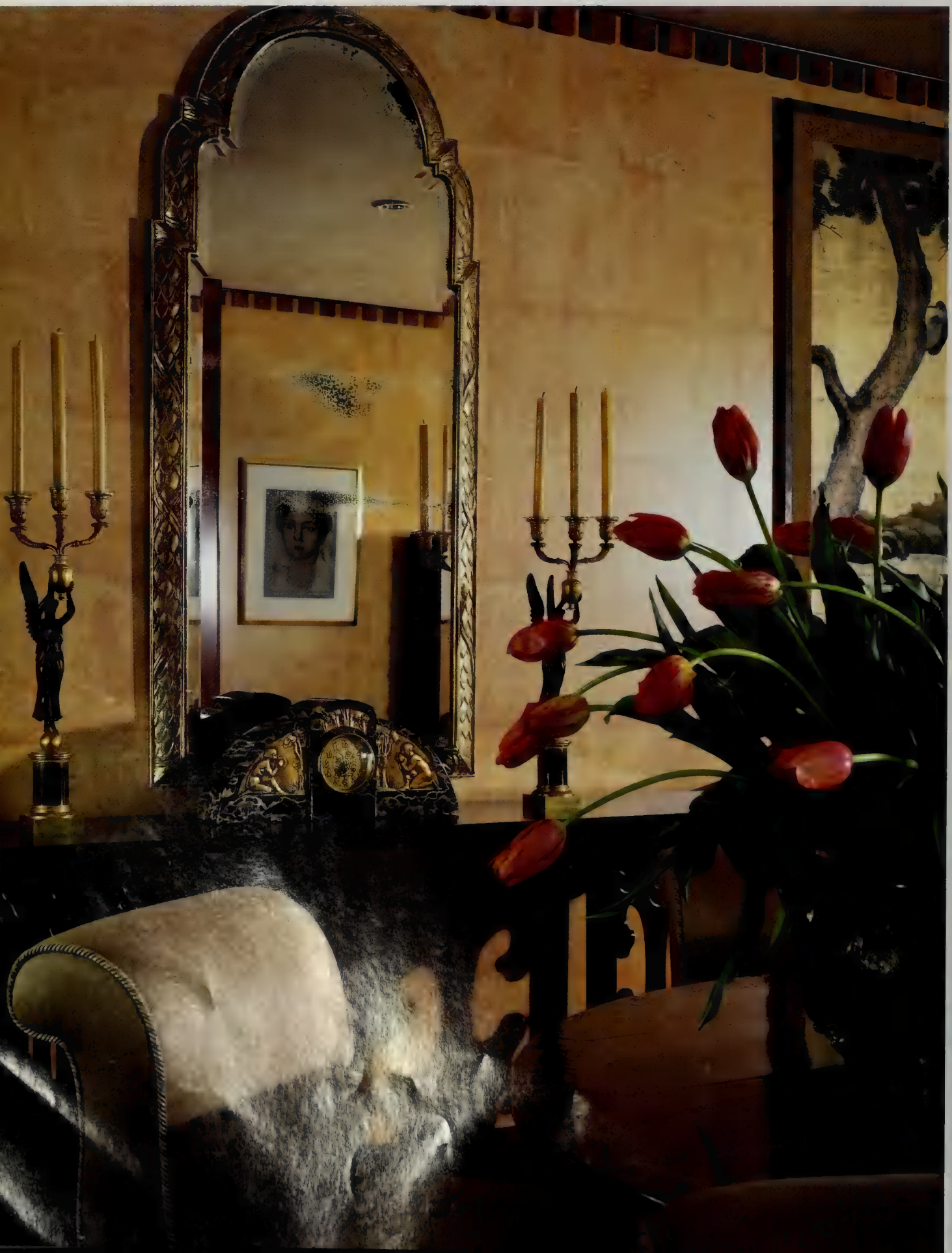
RIGHT: Mirrored sconces frame the doorway of the intimate paneled library, created from what was previously a continuation of the oversize living room. A Biedermeier-style center table holds a Swedish porphyry urn. Armchair fabric from Brunschwig & Fils; welt cord from Manuel Canovas. Clarence House drapery fabric.


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SARGENT





"I hate high sheen on floors or glass on tables. I like a richer, warmer look," says Arnold, who was inspired by French designer Emile-Jacques Ruhlmann. The living room is characterized by copper tones and Neoclassical and Art Déco pieces, such as the black-and-gilt Regency-style daybed with scroll ends and paired Biedermeier *bergères en gondole*. The large painting is by James Weeks. Next to it is an Edgar Brandt bronze python torchère. At rear, a Toulouse-Lautrec gouache. Persian garden carpet.




ROME

World Ceramics
ANTIQUES



"These rooms are for entertaining, and a background for the things I love," explains Craig Wright (above), owner of the antiques shop Quatrain and an interior designer, of his own residence in Los Angeles, a Vogue Regency–style house set in a secluded canyon.

TRUE-BLUE COLLECTORS possess the kind of radar one finds in the animal kingdom, so sharp are their instincts. Los Angeles interior designer and antiques dealer Craig Wright wasn't even considering a new home the day that a house he'd admired for ten years happened to have a For Sale sign out front. "By chance I was driving by," Wright says. "Three days later I was the owner of a residence with Georgian street lanterns, set smack in the middle of a pine grove.

"I'd always been drawn to the exterior of the house," he recalls. "Those unusual light fixtures showed that someone had cared." That "someone," the former owner, turned out to be a set designer from Walt Disney Studios with as much of a sense of whimsy as an eye for detail. Who else would create a backyard so rusticated it has what the designer terms "the look of *Snow White*"? Hollywood set design influenced the basic architecture as well. The two-story structure is a prime example of pre–World War II Vogue Regency, the modern version of Regency first created for the screen.

PRECEDING PAGES: The main room features such treasures as a Regency marble figure, a Louis XIV carved and gilded overdoor and a Louis XVI giltwood mirror. The Louis XVI cobalt glass vases and the early-19th-century commode at right are from Quatrain, as is the antique porphyry urn. OPPOSITE: A Tintoretto gouache, one of Wright's first acquisitions, rests on a Directoire table beside the fireplace. At right is a Chinese Export table.

The neighborhood, a breezy, hidden canyon settled by writers and artists, many of whom worked at the studios, is populated primarily with small bungalows. The Wright residence measures a scant—and airy—2,000 square feet. The main floor's central space is a comprehensive living room, dining room and library reminiscent of "a fine formal hotel suite," says the designer, who adds, "I've always preferred multipurpose rooms. It's wonderful to have an intimate dinner or cocktails in a room that looks like a man's study. There's nothing worse than a separate space with a vacant dining table that yawns as you pass by."

Relaxation may be the raison d'être of the master suite, but the allusions that shape it are many. "It feels like something you'd find behind a secret panel," Wright confides. "A garret in an old French house, or a tree house raised up in the hills." He describes the second-floor suite—originally a dusky, cedar-lined office with an exterior staircase—as "a stolen space apart from the public rooms."

The transformation of office into aerie was labor-intensive serendipity. In his own residence, Wright was at liberty to experiment, to push the edges of materials to a degree impossible elsewhere. First the walls were bleached—"oh, about six times," he says—then they were whitewashed and bleached yet again to give the look of old barn siding. Applications of paint alternating with chemicals, followed by a decision to "throw pool bleach all over it," gave the room a luminous pastorality.

The informality of the master suite reinforces its function as a separate retreat, and the no-color look contrasts with the boldly pigmented walls of both the main salon and the guest bedroom below. While the hues on the main floor—a gauzy blue and what Wright calls "something between melon and shrimp"—were also achieved through investigation, their lineage was definite. They were inspired by a pilgrimage he'd made with San Francisco designer Anthony Hail to Danish country houses.

"We were invited to all the great manor houses, and I became interested in the Baltic idea of progressing from room to room, with each painted a strong color," Wright says. "I recognized that the antiques were meant to be seen with these vigorous shades, and I wanted to test that out with my own things."

His own things—which the designer refers to as his "kit"—are a collection of primarily eighteenth- and nineteenth-century European treasures assembled over the last twenty-five years. While Wright spends his time as chief designer for his firm, C. M. Wright, and as partner and peripatetic principal buyer for the Los Angeles antiques gallery Quatrain, he says firmly, "This is an antiques dealer's residence, not a decorator's house. Nothing was chosen because it fit or was coordinated with anything else. Each object was selected strictly for its own beauty."

Craig Wright's aesthetic training began in his youth. His first acquisitions, the Louis XVI chairs in the entrance hall and a Tintoretto gouache, were made on his first grand tour, when he was sixteen. The collection serves in part as personal souvenir, traces Wright's developing eye and functions in its own right as an education in European design history. Many of the most beloved objects are testament to his tenacity and luck. "They say I'm like the sea—persistently on the shore," Wright jokes. He bought the "wonderfully peculiar" set of eighteenth-century English brackets carved with seashells and wildflowers from a French antiques dealer "in a weak moment."

"There are a few objects that pass through your hands that you wish you hadn't sold," he observes. The

continued on page 208

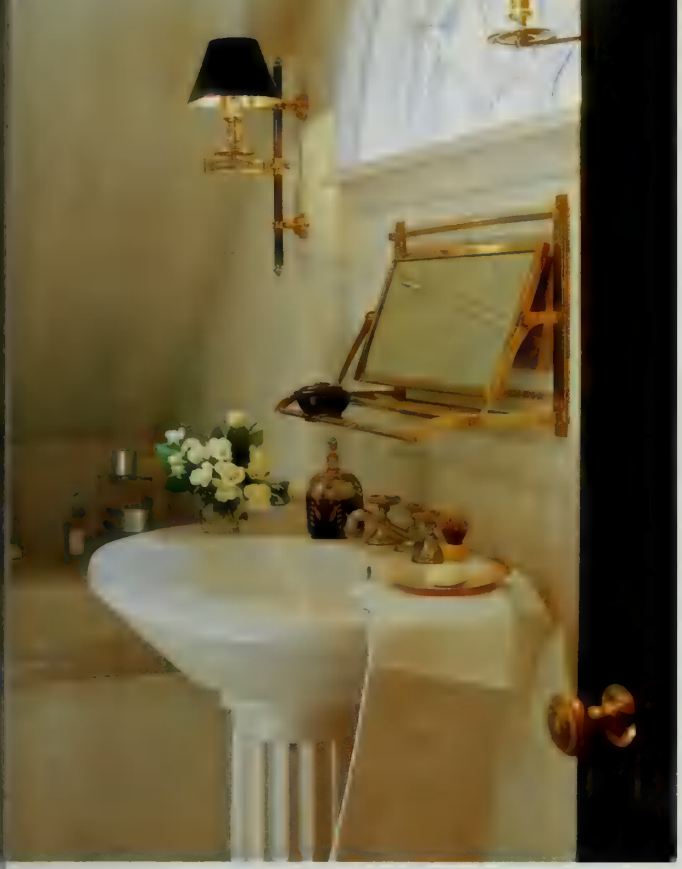


"This is an antiques dealer's residence, not a decorator's house."



"Even if my work becomes more contemporary, it still draws on the past," says Wright. In the dining area, a windowed bay in the main space—which Wright calls an "all-purpose sitting room, dining room and library"—a set of Danish Neoclassical chairs surrounds a Regency rosewood table. Glove-leather upholstery is from J. Robert Scott. Silk drapery fabric, Scalamandré.

ABOVE: "It's a neutral, relaxed space, very light and bright—like a child's tree house," says Wright of the master bedroom. The cedar-lined walls were bleached and weathered. David Roberts's 1842 views of Egypt offer a fitting complement to the ancient Egyptian head of a pharaoh on the mantel. The 19th-century French iron-and-leather campaign chair and stool are from Quatrain. Stark sisal carpet. BELOW: An alcove was added behind the bed to hold Wright's magazine reference library. A 19th-century Swedish carriage trunk is at the foot of the bed. Scalamandré striped linen.





"I've always preferred multipurpose rooms," says Wright.

ABOVE: In the master bath, a French railroad mirror is set below a Georgian fanlight. Hardware is from P. E. Guerin. ABOVE RIGHT: The guest bedroom, inspired by Danish houses, contains a Regency chair and an array of plaster Roman seal impressions. Stark sisal carpet.

BELOW: On the terrace, Regency lanterns flank the windowed bay. "During the day, the house is filled with filtered light, as if you were in the mountains," says Wright. "To be twenty minutes from the office and have this kind of country atmosphere is rare in most cities."



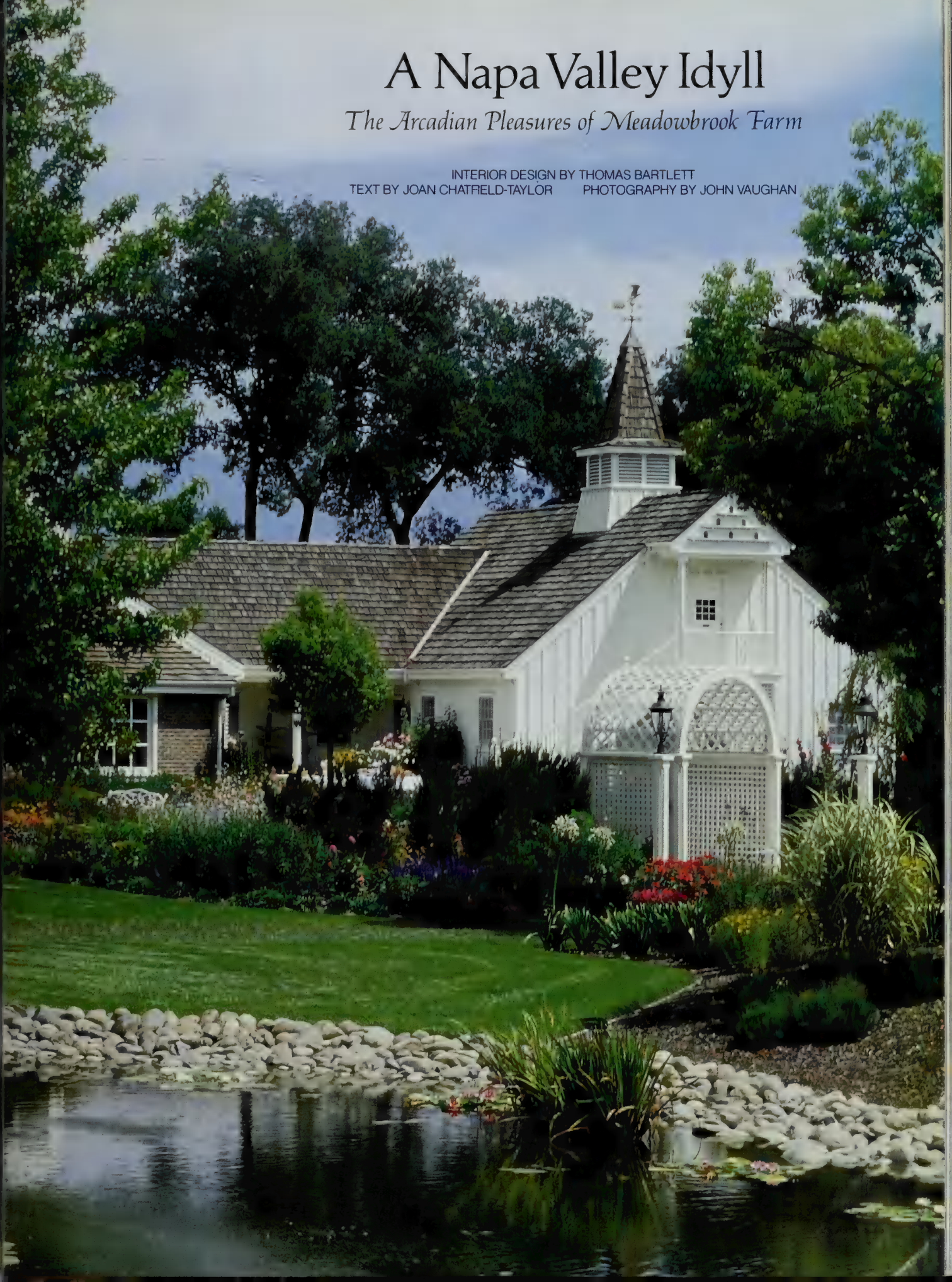


After a long search for a country house, Ron and Joanne Birtcher fell in love with Meadowbrook Farm in the Napa Valley when they saw its vineyards, creek and two surrounding ponds. "The ponds are planted with irises and lilies and are populated with koi, frogs and an occasional osprey," says interior designer Thomas Bartlett. "We wanted to present a landscape design to complement the rural atmosphere and country architecture."

A Napa Valley Idyll

The Arcadian Pleasures of Meadowbrook Farm

INTERIOR DESIGN BY THOMAS BARTLETT
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN







In the living room, Bartlett, working with architect Steven Kim, combined two smaller rooms and relocated the fireplace, creating several intimate seating areas. The ebonized Chinese Chippendale chair in foreground stands beside an English rosewood double-pedestal sofa table. Nearby, a papier-mâché table has a scalloped tilt top inlaid with mother-of-pearl. Two round-back chairs are by Billy Baldwin. Over the fireplace hangs an oil by Carl Triebel. Partially visible at right is a Federico Aehton oil. A temple jar adorns each wall niche. Scalamandré fabric on Georgian chairs. Stroheim & Romann sofa fabric. Cowtan & Tout drapery fabric.



Deep colors and extensive use of wood in the library create a restful atmosphere. The mahogany camelback sofa is covered with gros-point needlework whose central medallion depicts a biblical scene. Both it and the oval mahogany tea tray on a stand are George III. A French walnut book press fills a wall niche at rear. S. Harris & Co. fabric is used on Brunschwig & Fils chairs and ottoman in foreground. Stark area rug.

WHEN RON AND JOANNE BIRTCHER decided to turn their fantasies of a country house into reality, they left nothing to chance. He is a veteran California land developer, and she has survived numerous moves and remodelings. Together they approached the achievement of their dream as systematically as they would any other real estate deal.

They knew that their arcadia was to be completely different in appearance and spirit from every other house they had owned. It was not to resemble the family residence where they had raised their three children in San Juan Capistrano, nor their crisply contemporary second home in the desert.

"Country is my style," says Joanne Birtcher. Her husband adds, "We wanted a completely different environment from southern California." For two years they spent their spare weekends methodically exploring the West Coast, starting at the Washington border and gradually moving southward.

One day they drove into the wine country north of San Francisco for the first time. Delighted, they spent the night at a bed-and-breakfast, and within twenty-four hours they were interviewing real estate agents. They flew up almost every weekend from southern California to inspect properties. Finally, after visiting yet another house that wasn't quite right, Ron Birtcher glimpsed one surrounded by deep red- and gold-tinged vineyards.

" 'That's more like it,' " he recalls saying. "I fell in love with the intense maroon colors of the vines." As luck would have it, Meadowbrook Farm was available. As luck would also have it, the glorious red of the vines was peculiar to diseased plants, and the vineyard had to be ripped out.

The couple then interviewed designers from all over California, finally choosing Thomas Bartlett, who grew up on a nearby ranch and had worked in the area all his life. Convenience, though, wasn't the reason for their choice. Says Ron Birtcher, "The crucial thing is to be able to get a dialogue going, because you have to have that chemistry between personalities."



Extended family and friends often gather in the beamed keeping room, whose mantel holds a large pewter collection. The ottoman is covered in S. Harris & Co. fabric. An English oak-and-elm settle is partially visible at right. The oak side table in foreground is late 17th century. Chair fabric, Kravet. Heriz carpet from Soraya. Ron Birtcher's maternal grandmother, Manuela Budrow, did the drawing at left.

In the bargain, they got a designer whose ability to plan and organize rivaled their own. As soon as the architectural changes were decided, Bartlett made drawings of each room as it would look when completed. Attached to each drawing was a list of everything that was needed, from fabrics to furniture to the last ashtray, further categorized in order of importance. When Bartlett and the Birtchers went shopping, the pictures and the lists came along. To avoid any delays, the owners insisted on using only fabrics that were readily available.

As each object and fabric was purchased, it was coded with a number corresponding to its destined room, then stored in a warehouse laid out in sections for each space. Every purchase was logged into a computer. "We had to," Bartlett points out. "There are four hundred and seventy different fabrics and about one hundred and eighty different trims in the house."

Systems in place, they got down to the real work—creating the owners' fantasy of an English manor house. Although the Birtchers made the traditional new buyer's comment about its needing just a coat of paint, neither they nor Bartlett believed it. Major changes, inside and out, were essential to create the kind of house they wanted.

The raw material was a thirty-year-old house, attractive enough on the outside. Inside, however, lurked a clutter of small, low-ceilinged, dark rooms. Bartlett and architect Steven Kim began to open things up—literally—by removing the roof. They designed a new roofline to give the house some higher ceilings and larger rooms. New windows, including a series of dormers on the second floor, spilled light into the suddenly spacious rooms Bartlett had conjured up by knocking down numerous interior walls.

Thirteen months after the start of construction, a large crew arrived to do the final installation in time for the family's Thanksgiving dinner. Today, the living room, with its muted colors of ivory, peach and pale green, repeated in myriad fabrics and textures, looks as though it evolved gently over the years, as if the owner had added



Earth tones and rough-hewn beams characterize the informal family dining room, which is adjacent to the keeping room. An English gateleg table is surrounded by a set of eight Windsor chairs, whose cushions are covered in Designer Signatures fabric. Nineteenth-century brass nautical lantern is English. The Georgian chandelier is from Chapman. Stroheim & Romann drapery fabric. Rug from Soraya.

patterns gradually each time she had to reupholster a piece. The room is the public part of the more formal half of the residence, which also includes the owners' bedroom, a wood-paneled library and a second bedroom. The small bedroom is cheerfully decorated for their grandchildren.

On the opposite side of the entrance hall, the less formal, more countrified half of the house is centered by the space the Birtchers call the keeping room. Dark, distressed beams, a wide brick fireplace, a pewter collection and red fabrics suggest an English farmhouse.

Surrounding the keeping room are several small and purposeful rooms, including a silver closet, a wine cellar, a butler's pantry and a flower-arranging room. In one case, function followed form: Because Bartlett installed shelves just below the ceiling in the back hall, Joanne Birtcher and four of her grandchildren spent ten days putting up fruit from her own orchard to fill them. "We canned everything that moved," she says with a laugh.

To keep guests and grandchildren busy, the Birtchers installed ponds, a tennis court, a croquet lawn and a horseshoe pit. Less vigorous diversions include the electric trains puffing through an elaborate landscape upstairs in the barn, strolls through the vineyards and the earthy ritual of gathering eggs.

The landscaping is a graceful compromise between English and California styles, according to Steven Arns, the landscape architect. The layout, incorporating several outdoor entertainment and activity areas, reflects the California couple's fondness for indoor/outdoor living. The planting is in English style, a rich tapestry of perennials that provides changing drifts of color all year long.

For all its allusions to England, Meadowbrook Farm is a true country estate, not just a pretty stage set. The entire property has an aura of prosperous self-sufficiency. The spacious house, the barn, the vineyards and orchards, the jars of fruit and the chickens in their coops give a reassuring sense that one could survive there for months without ever having to leave.□


Album
Terry Winters
Paris 1987



"The key design element in the living room is the large wood, steel and glass screen, which was installed to [illegible] otherwise uninteresting wall a strong architectural base," says [illegible] enlivens the space as well as captures the light and [illegible] and western [illegible]. The material on the scroll-back chair [illegible] covered after an antique Japanese textile that I own." Brunschwig & Fils English-style lounge chair.





The glass wall of the study looks out to the desert garden dotted with cactuses. "In this room, I used simple but strong forms, in deeper colors than are found in the rest of the house," says the designer. "The bookshelves add visual strength." A smooth tile floor and an antique Bessarabian-style runner from J. H. Minassian create textural variety.

PARADISE FOR the Persians was a green, well-watered garden, a cool retreat from the blinding heat of the desert. In Rancho Mirage, just southeast of Palm Springs, you don't have to wait for the afterlife; there is a paradise on almost every block. Gated communities offer lawns, fountains and well-shaded golf courses, in surreal juxtaposition to the sand and jagged mountains beyond.

An art-collecting couple recently bought a house in one such community and asked Terry Hunziker to create an interior in the spirit of the one he had designed for them in Seattle some seven years before. "We don't want a typical desert house," they told him. The two spaces could not have been more different. Their Seattle residence is a thirty-first-floor condominium, with big windows commanding a sweeping view of the city and Puget Sound. For much of the year the light is flat and gray. In Rancho Mirage, the glare and heat are inescapable, and every room must be cooled and shaded from the sun.

Hunziker knows his clients' taste and understood that they preferred their environment to be "orderly, clean and uncluttered, contemporary yet a bit formal." The designer's main concern was color. He quickly realized that the same cool, serene tones he had used in the Northwest would work well there, "to give you the feeling you were walking into a shady oasis." He painted the living room and circulation areas in celadon, with a lighter tone for the kitchen, reserving fabric for the walls of the study and master bedroom. Floors are paved in stone-polished concrete blocks that were fabricated, like so many of the furnishings, in Seattle. Hunziker prefers to work with a few local artisans who can meet his exacting specifications.

The house was well built but undistinguished, so the designer's first task was to make subtle changes to the structure. He added columns to define the entrance hall, and a projecting hearth to break up a long blank wall in the living room. In ad-



"We looked at other houses in the area and were surprised by the use of warm and hot colors throughout," recalls Hunziker. "I like the idea of keeping hot on the outside with a shady, cool space inside, thereby reinforcing the contrast between the two." In the dining room, pale walls provide a background for a Cheryl Laemmle painting.

dition, he reduced the size of the bar adjoining the dining room to make a more coherent area for entertaining.

Other changes were cosmetic. The big, high-vaulted living room is bathed in light, from above and from the expansive window that looks out over a terrace to the golf course. Throughout the house, louvered wood screens filter the sun, casting dappled patterns of light and shadow and a warm glow that animates every room. The shutters also mask the asymmetry of the windows and create a unified, luminous backdrop. Hunziker concealed another long blank wall with a folding screen of glass, sycamore and steel, "to ground the living room and create a context for the furniture."

The subdued colors and light are a foil for the collection of contemporary paintings and glass, Art Déco pieces and Oriental antiques. "We buy art on impulse, when we both feel we cannot live without it," says the wife. Many works are by Northwest painters, and a few pieces are by the talented craftspeople who either work with Dale Chihuly, a master of modern glass, or have practiced at the Pilchuck Glass School, which he helped establish near Seattle. Even the smallest rooms boast works of museum quality, selected with a discerning eye and arranged fastidiously.

What makes this interior so rewarding was the fruitful collaboration between the designer and his clients in achieving a harmonious balance between objects and setting, and the way that disparate pieces are brought together. David Gulassa executed Hunziker's freestanding wall of water-eroded steel panels, one of which flips open to reveal controls for the track lighting. Picking up the warm tones of the wall are a chest of Karelian birch, with doors of bronze and copper mesh in resin, which was commissioned from Kurt Beardslee, and two antique pots from Japan.

Another felicitous composition occurs in the living room, where a delicate collage by Paul Horiuchi, Han Dynasty vessels and a modern

"We don't want a typical desert house," they told him.

glass bowl share the space above a fruitwood chest. Next to it is Hunziker's sculptural steel games table, one of many pieces he created to set off the antiques.

In the study, the designer built shelves of leather and ceruse-rubbed oak to act as a backdrop to club armchairs and a writing table. Facing each other across the room are lyrical abstract paintings by two Northwest artists, Albert Fisher and the late Kenneth Callahan. Nature provides the greatest spectacle of all. A wall of glass frames saguaro and ocotillo cactuses in a desert garden installed by landscape architect Robert Chittock.

Other rooms offer even bolder effects. A large painting, *Roots*, by New York artist Cheryl Laemmle dominates the dining room. It looks as though a bird has flown in and grown to enormous size within the room. In the bedroom, a Dale Chihuly glass sculpture spreads like tropical blooms. The living room exhibits four etchings that are part of a series of nine by Terry Winters. The most recent acquisition is the monumental sand-cast sculpture by Howard Ben Tre, a six-foot-tall vase that took a day to install.

Terry Hunziker has brought his own sensibility to this oasis of civilization, creating a world of calm and refinement. His taste reinforces that of his clients to ensure that their treasures become an integral part of the house. He has given them a place that is restful to both body and spirit. □

"I have worked with the clients for seven years," says Hunziker. "I know, at this point in our relationship, that they like things a certain way. In this project, I wanted to keep all the rooms spare, with few floor or wall coverings." The guest bedroom is animated by a series of wood-block prints by Helene Winer.







Classical Carriage

A Palladian-Inspired Guesthouse near San Francisco

ARCHITECTURE BY CHARLES PORTER AND ROBERT STEINWEDELL
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN

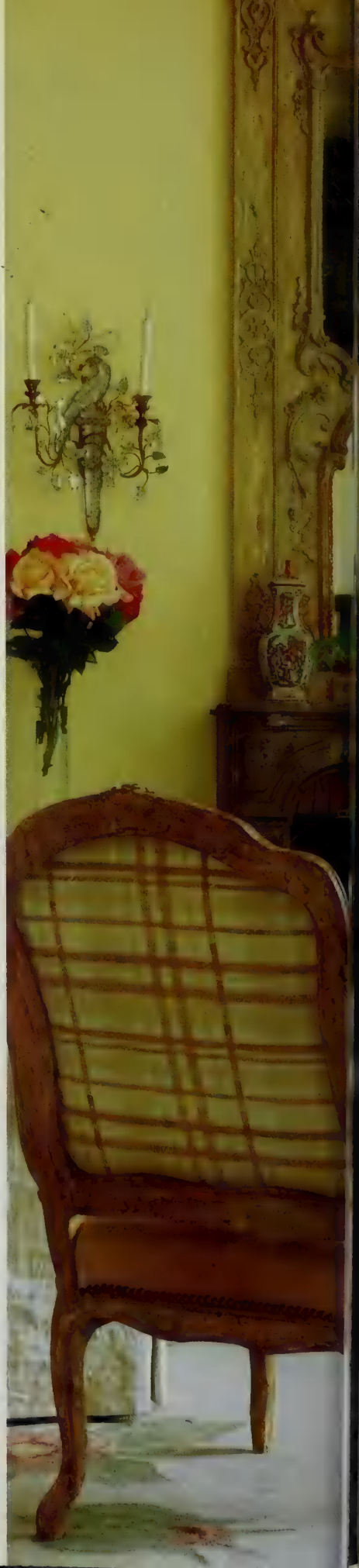
THE BUILDING started life a century ago as the carriage house of a spacious family estate on the San Francisco peninsula. When the internal combustion engine supplanted horses, automobiles took over the space once occupied by carriages and stables. The coachmen and footmen, and later the chauffeurs, lived upstairs.

World War II came, the servants went off to earn higher wages in the shipyards, and even the very rich began to simplify their lives. One particular carriage house stood unobtrusively for years, just beyond the family's new house, until the husband turned to wife and said, "Either fix it up or tear it down." His wife, visions of guest rooms dancing in her head, promptly said, "I'll fix it up."

Certain aspects of the project were clear from the start. The first was that it was not to be a serious house; the owners already had one of those. It was going to be a highly personal effort, an expression of the ebullient personality of the wife, who intended to be involved every step of the way.

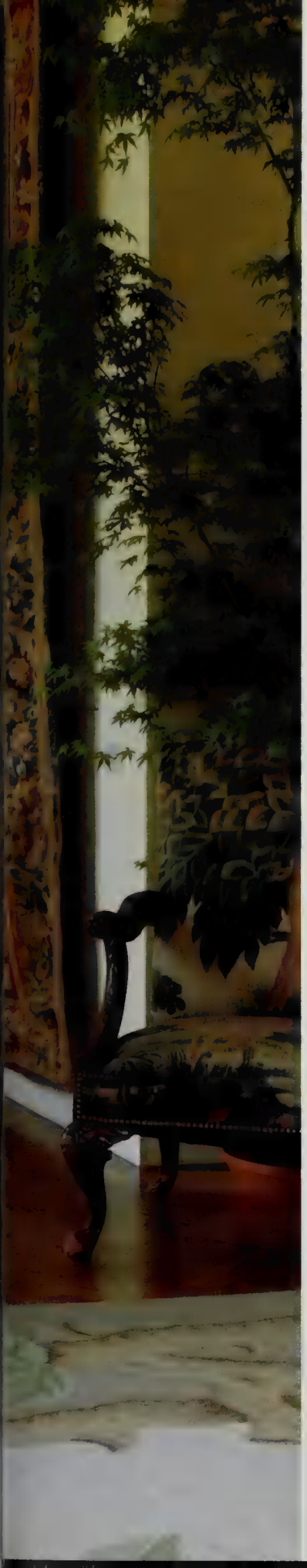
She wasted no time finding someone to roll the carriage house one hundred feet onto a newly excavated basement and proudly announced to friends and architects Charles Porter and Robert Steinwedell, "I'll have a

Once a carriage house on a grand San Francisco peninsula estate, a guesthouse was redesigned by architects Charles Porter and Robert Steinwedell for a couple who frequently entertain. "I fixed it up because it was there," says the wife. ABOVE: The architects created a Palladian-inspired entrance. Gardens of English boxwood add to the classic symmetry. RIGHT: The living room has a painted Louis XV trumeau. "It would all be quite serious if it were not for the carved monkeys holding up the glass tabletops."









A crystal chandelier illuminates the dining room, which displays 18th-century-style lacquered Italian chairs and a hanging tapestry. The needlepoint design of the living room carpet is repeated in the smaller rug under the center table. Four vases encircle the French stone *tempietto.* At right is an English tapestry-upholstered armchair.

guesthouse for ten thousand dollars."

"Of course, things changed," Steinwedell comments. Before long, the owners took a count of their growing number of grandchildren and realized that a two-bedroom guesthouse was not going to suffice. As bedrooms and baths were added and a garden was planted on adjoining lots, the project came to take five years. "There was no rush about this house," the wife points out.

If a single theme motivated the design, it was entertaining on a grand scale. Five children, their spouses, and numerous grandchildren arrive every December for the family's lavish Christmas celebrations. Moreover, entertaining is not limited to holidays and family. The wife is a legendary hostess, famed for spirited parties featuring live music and a varied guest list comprising friends from around the world.

To give her guests a proper welcome, she asked Porter and Steinwedell to add a soaring entrance hall and Palladian-style façade to the front of the carriage house. "We drew a fairly modest entrance hall at first, but she said that would never do," Steinwedell recalls. Today the entrance impresses with its two-story height, marble-and-wood floor and curved double staircase.

Steinwedell's original design for the new basement also was changed to suit the wife's hospitable instincts. "Originally," the architect recalls, "it had structural columns down the middle. She said, 'I can't have that. What if I want to give a party?' " The columns disappeared and the basement became a nightclub, where several dozen people can dine with plenty of room for a seven-piece band and a dance floor.

Wide covered terraces also expand the space available for entertaining. Along one wall of the house, round tables are permanently ready for lunches for larger groups of people, who enjoy both shade and a fine view of the new garden.

One afternoon the client, gardener and architect went out with a piece of string to design the garden. Already, closely planted oaks and umbrella pines framed the rolling expanse of grass and masked the neighboring houses. Now, curving boxwood hedges enclose lushly planted flower beds and give a scalloped edge to the sloping lawn.

At the same time that the house and the garden were taking shape, the client was working to create a lighthearted, personal decorating scheme. "It's a mixture of good and very bad, old and new," she says. "We used a lot of things we already had." Many of them came from family attics—but what attics they were! When her parents' house was razed, the hundreds of items she decided to save included ornate Meissen light fixtures, paintings fine and not so fine, the glass-and-wood doors of her mother's dressing room and a hodgepodge of furniture ranging from a Louis XV trumeau to some frankly odd Victorian Oriental chairs.

Many of the objects come with their own snippets of family memories. The five-foot Irish silver candlesticks in the entrance hall were brought to California when her great-grandfather emigrated from Ireland. A small standing screen is covered with cut velvet that was salvaged from a Christian Dior evening coat. She found other pieces when she turned her travels into shopping expeditions, often attending auctions as well as ferreting through stores.

A few themes link the mélange of objects. During two marathon afternoons in Lisbon, she ordered floral needlepoint rugs for almost every room in the house. She had carried a small pile of pillowcases to Portugal so that rugs could be designed to har-



OPPOSITE: In the walnut-paneled library is a collection of ship models. "They're almost all of ships that sailed to Shanghai in the tea trade," says the wife. "They were made by sailors, and my parents bought them just after the turn of the century in waterfront San Francisco bars." The chairs are part of a set of 19th-century Eastlake-influenced American furniture found in her mother's sewing room. Stark carpet.



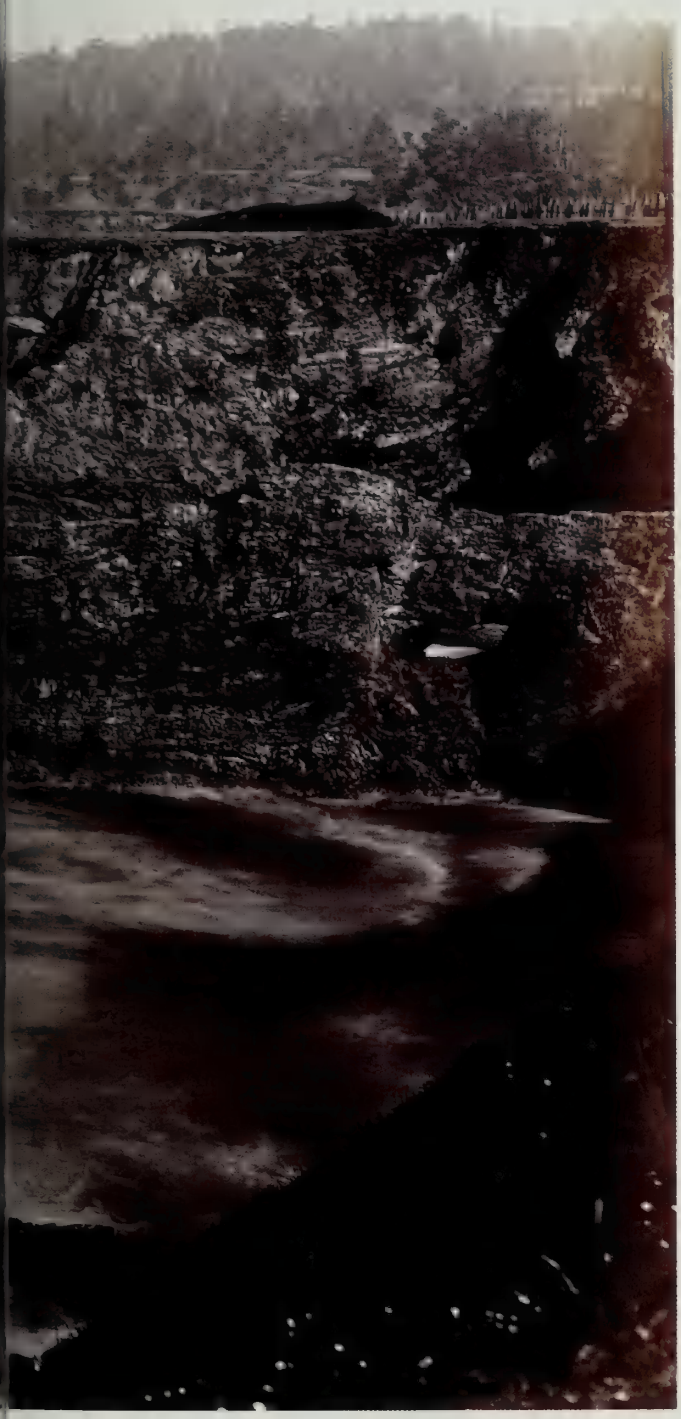
monize with the linens that she had been collecting for years, a different pattern for each bedroom.

Bird and animal motifs also appear throughout the house. The distinctive parrot light fixtures were made by Meissen and originally hung in her parents' house. In the living room, a side table was assembled with four carved wooden giraffes topped with an oblong piece of glass. Across the room, a pair of low tables were similarly built on bases of wooden monkeys. The animals are light touches in the one room in the house that might be described as grand. So is the tapestry that hangs in the dining room, once one realizes that it rolls up electronically, revealing sliding panels that allow for conversation between kitchen and living room.

There's no carefully calibrated design statement. After five years of work, the wife still maintains, "This house is for laughs. It's just for fun." □

ABOVE: A landscape painting, which is flanked by a pair of porcelain-rose sconces, hangs above an oak mantel in an upstairs guest bedroom. Louis XV–style bergères rest on a needlepoint rug that the wife bought in Portugal. French porcelain vases.





Art: Early California Photography

The Pioneering Vision of Western Image-Makers

TEXT BY CHRISTOPHER FINCH

IT WAS JANUARY 6, 1839, when the *Gazette de France* announced that the scene painter Louis-Jacques-Mandé Daguerre had succeeded in fixing images of the real world, projected by a camera, on sheets of copper coated with silver iodide. Just one decade later, the great news of the day was that gold had been found in California. Thousands converged by sea and by land upon San Francisco and Sacramento. With them came the newfangled camera.

There is an anonymous 1850 photograph that shows prospectors at work twenty-five feet from the spot where gold was first discovered near Sutter's Mill. For the most part, though, the technology of photography at that time did not lend itself easily to location work, and most pioneer California photographers—men such as G. R. Fardon and Robert Vance—were the proprietors of daguerreotype portrait studios where those who had struck a rich lode could submit themselves to being held immobile by viselike devices during the lengthy exposures that were called for during the medium's infancy.

Carleton E. Watkins was a young adventurer who arrived in California in the wake of the gold rush. He became a photographer by accident when Vance asked him to take temporary charge of one of his daguerreotype studios. Watkins was among the first to take significant scenic photographs in California. In 1861 he set out for Yosemite with a custom-built eighteen-by-twenty-two-inch format camera that took advantage of the wet-collodion process—whereby glass plates were immersed in a chemical solution immediately before use and developed as

Coast View, Mendocino County, Carleton E. Watkins, 1863. Albumen print; 14" x 17". Throughout a career that spanned almost 40 years, Watkins—a leading exponent of the western landscape school and a protégé of Robert Vance—explored with compelling strength the terrain of California, Oregon and Utah, using a mammoth-plate camera. Fraenkel Gallery, San Francisco.



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Dunes, Oceano, Edward Weston, 1936. Gelatin silver print; 8" x 10". Vigorous in his devotion to abstract form and to the sharp resolution of detail, Weston began in 1936 his majestic series of sand dunes at Oceano, California. The following year he was the first photographer to receive a Guggenheim Fellowship. Robert Koch Gallery, San Francisco.

soon as they had been exposed—and the new Globe lens, which permitted a field of view encompassing an unprecedented seventy-five degrees.

By his own later standards, Watkins's first efforts with the camera were crude, but for three decades he refined his technique, producing many magnificent views not only of Yosemite but of subjects such as the California coastline. His friendship with railroad mogul Collis P. Huntington led to his striking studies of the expansion of the Southern Pacific Railroad, which in turn seems to have led Watkins toward a more documentary approach. In the 1880s he made valuable records of California subjects ranging from Chinese immigrant children to San Francisco Bay ferryboats.

Yosemite was a magnet for California photographers in the early period, attracting not only Watkins but such peers as C. L. Weed, William Henry Jackson and Eadweard Muybridge. There is a famous photograph of Jackson—perched with his camera on the jutting precipice called Overhanging Rock, his tripod inches from a sheer three-thousand-foot drop—that suggests the hardships these pioneers had to undergo to obtain the views that made them world famous. Traveling by mule train, they carried everything they needed, including a tent darkroom since collodion plates had to be processed on the spot. The huge view cameras themselves could weigh seventy pounds, and if an animal carrying the precious glass plates should

happen to stumble, a month's backbreaking work might be destroyed in a single instant.

By the time the next golden age of California photography arrived, equipment had changed radically, permitting the photographer to concentrate on aesthetic rather than purely mechanical issues. Technique remained crucial, however, to those who rallied around Edward Weston. Soon after World War I, Weston began to react against such insipid pictorialists as William Mortensen who had dominated western salons after the heroic period. Weston had a powerful sense of abstract form, but he married it to a feeling for the often startling reality he found in California locations such as Point Lobos and the shifting dunes of the desert at Oceano. Much the same qualities are to be found in the work of his gifted son Brett, and in the photographs of Weston's admirers, among them Imogen Cunningham and Ansel Adams.

To a large extent, these photographers found their inspiration in the raw nature that had fired the imagination of Watkins and Muybridge. Their vision was modified, however, by a nascent appreciation of modernist painting and sculpture that, at least at first, was gleaned largely from reproductions of works by artists like Matisse and Picasso seen in the pages of periodicals and books. Firsthand experience of modern art was limited to work seen on rare visits to New York, or in the homes of collectors like Walter Arensberg. But distance from the mainstream of modernism led to a pure and uncom-

continued on page 210

Loya (The Sentinel), Valley of the Yosemite, Eadweard J. Muybridge, 1872. Albumen print; 17″ x 21″. Muybridge, whose first views of Yosemite were published in 1868, returned in the spring and summer of 1872 and executed his last extensive body of landscape photographs—regarded as his most important work. G. Ray Hawkins Gallery, Santa Monica.







ABOVE: *Lunch Hour, San Francisco*, John Gutmann, 1934. Gelatin-silver print; 14″ x 11″. Finding his future as a painter and art professor impeded by Hitler's government, Gutmann emigrated to San Francisco in 1933 and from its streets began to chronicle the unrepressed spectacle of American urban culture that he encountered. Fraenkel Gallery, San Francisco.

OPPOSITE: *Tower, San Francisco Bay Bridge Under Construction*, Horace Bristol, 1934. Silver print; 13½″ x 10¼″. In 1933 Bristol established a studio in San Francisco on Post Street next to a small gallery run by Ansel Adams and supported his family through commercial and fashion photography. Four years later he proposed and worked on a photographic book with John Steinbeck. Although the project never came to fruition, the subject of the migrant laborers of California's Central Valley would become the basis for Steinbeck's *The Grapes of Wrath*. G. Ray Hawkins Gallery, Santa Monica.

Billy Al Bengston in Venice

The Artist's Hand Animates His Residence and Studio

TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY TIM STREET-PORTER



"Sooner or later [illegible] artist starts painting the inside of his own house or studio," says Billy Al Beng[illegible]at work at his Venice residence). "As an artist, you're always looking to solv[illegible] you." OPPOSITE: Bengston at play with Dodger and Spit[illegible] in the walkway outside the kitchen. He is continually rew[illegible]ontaining irregularly shaped rooms.

AN ARTIST'S LIFE is an [illegible] Billy Al Bengston has com[illegible] artistic experience in a sunli[illegible] rooms among a sprawl of re[illegible] factories and beach shacks in [illegible] There, he is surrounded by a [illegible] knit community of fellow artis[illegible] are each other's colleagues [illegible] friends, major collectors and biggest [illegible] Far from the New York art [illegible] strife, this happy [illegible] and works in a balmy, [illegible] land where light is [illegible] space is cheap.

Be[illegible]wn space, a few blocks from th[illegible]ach, is a fanciful fun house of [illegible]ms and passageways rich with [illegible]prising colors and visual chuckles. Part tree house, part cabana, part hideout, the quirky structure is continually being redesigned by Bengston, a lithe Peter Pan who stylishly combines the whimsy of a little boy with the imagination and skill of a fifty-seven-year-old artist. The house, which was a run-down building in an industrial area, is near the old Tasty Spuds potato chip factory where Chuck Arnoldi—whose work hangs in Bengston's living room—has his studio. Ken Price, whose sensuous cups are displayed in the living and dining rooms, rents Bengston's old studio. Bengston's walls are also hung with the work of his neighbors Laddie John Dill, DeWain Valentine, Ed Moses, Robert Graham and Ed Ruscha. These artists hang together like a bunch of golden California grapes. "They're all my friends," Bengston says. "We know we're all going in the same direction, and you support other people going in the same direction. Good stuff doesn't happen without help."

Most of the good stuff in Bengston's house was created for Bengston by Bengston. Many of his own paintings, the early chevrons and the more recent bright circles and grids, hang on the white walls. With a few exceptions—a Le Corbusier hide-and-leather chaise, four Eames chairs and a couple of Lazzaroni cookie tins—every piece of furniture, every chair and table, every rug and cabinet, was designed by Bengston, and they reflect both his seriousness as an artist and his wisecracking delight in making fun of artistic seriousness. "A house is your next skin," he says. "You've got to have some pride. You've got to keep it buffed."

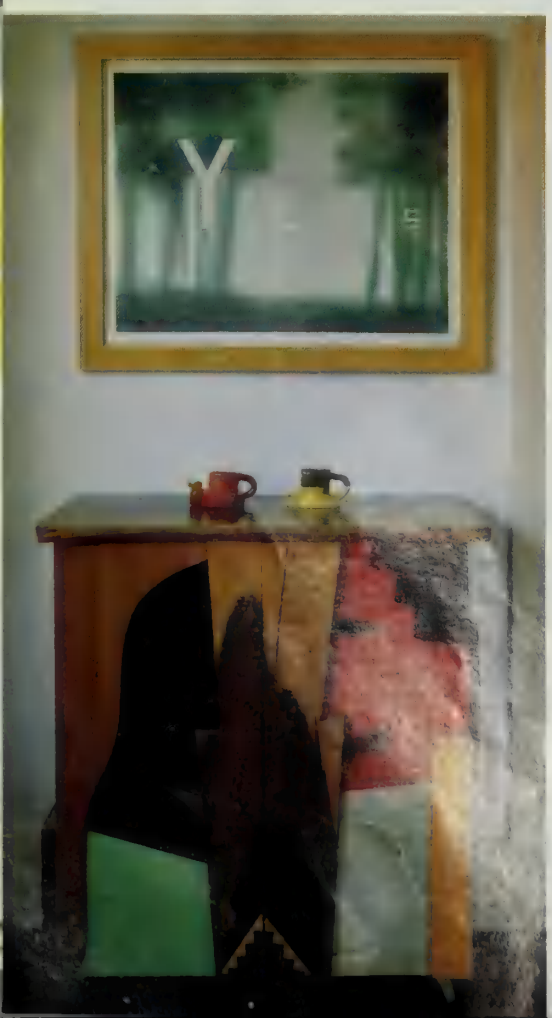
The house, which consists of three frame structures divided into a labyrinth of more than a dozen irregular

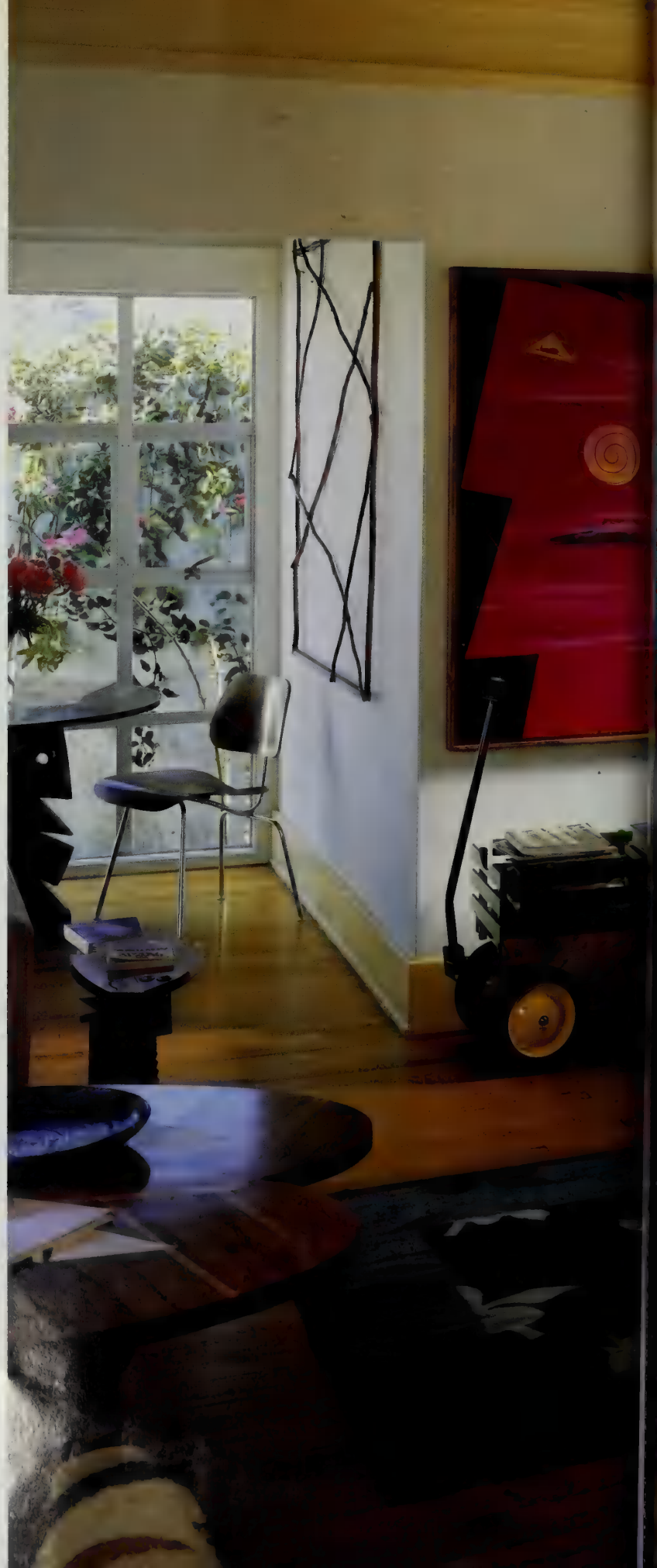


rooms, sits on a triangular piece of land with a swimming pool at the base and gardens at the base and the peak. It's the place where Bengston works and lives and pursues his favorite hobbies—swimming, cooking and making mistakes. "You have to make mistakes in order to correct them," he explains. "That's the way you see how to get things right."

The Bengston-designed dining room table has a Day-Glo lizard that appears to be trapped under its glass top and a carving of a terrier jumping through its base. Bengston loves dogs —he has three Manchester terriers currently visiting or in residence— and lizards. He has been known to nurse a sick lizard back to health. The

BELOW: Edward Ruscha's *Yes Trees* hangs over a Bengston-designed cabinet in the dining room. Ceramic cups are by Ken Price. RIGHT: In the living room, from left, are works by Charles Arnoldi, Bengston and Ruscha. Sculpture on mantel is by H. C. Westermann. Bengston designed the rug and tables. At right are Robert Graham bronzes. Le Corbusier chaise.











dining chairs are standard-issue office chairs covered with pink, blue and yellow neon plush. His "library" is an old John Deere wagon that he can cart around to wherever he wants to read. Plastic lizards lurk in the corners. Painted wood palm trees from Bali mirror the palm trees outside. There are Bengston-designed inlaid cabinets and tables cut into strange, runic forms. Many of the doors and windows are odd sizes, designed by Bengston for each room. And all the spaces, inside and out, have been given Mexican place names, with Tijuana at the border of Arnoldi's property and Yucatán at the other end. When Bengston decided to paint the master bedroom (Barra de Navidad) blue, he gave a workman a can of paint and a pile of rags and told him to be finished in six minutes. The result is a watery, irregular surface that Bengston may or may not accentuate with an aquarium.

Change, change and more change are the first three rules of the playful Bengston aesthetic. He thinks most architects have it all wrong. "They finish a house and it's set in stone," he says. "A house should be remodeled all the time. Some of the Bauhaus designs are beautiful, but can you imagine living in those places after the sun goes down? At least with Art Déco you got some nice lamps!"

The perpetually shifting design of the house, supervised by the artist, has included the moving of walls, doors and windows. Currently the master bedroom is being moved to the second floor (Monte Albán), and the kitchen is being moved from near the entrance (Taxco) to the southeastern corner of the house (Tehuantepec), at the other end from the swimming pool (the Sea of Cortés). "Shouldn't the sun rise through the kitchen windows?" Bengston asks.

Distressed woodwork and cabinetry frame Bengston's light-filled workroom and studio. Dodger and Spike sit just outside the sliding doors, which the artist designed. He also "modified" the office chairs, adding neon plush. "Furniture is a dirty trick," he observes. "If it looks good, it probably isn't comfortable."



ABOVE: In the dining room, more office chairs surround a whimsical table Bengston designed with a terrier at its base. A Bruce Richards watercolor hangs above a glass sculpture by DeWain Valentine. On the cabinet is a plate by Peter Voulkos and cups and a vase by Ken Price. Though Bengston designs furnishings, he maintains that these creations are not art. "Art has no practical use. Art is what everything else isn't." OPPOSITE: A Ron Davis work is set in the bath, while a wood palm tree from Bali and Bengston's *Beamon* animate the entrance hall beyond.

"Shouldn't it be pouring in when you get up in the morning?"

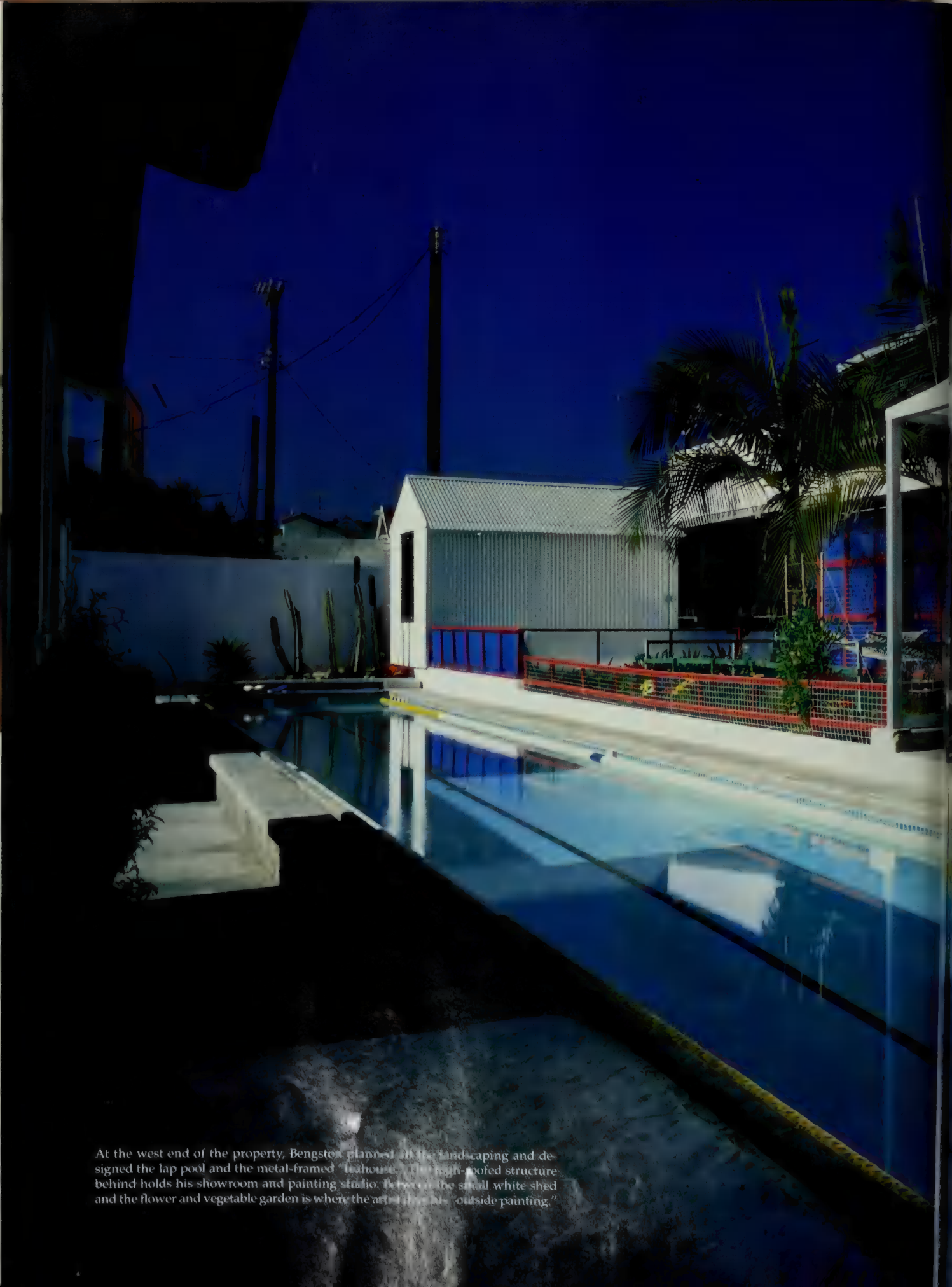
This architectural flexibility, which Bengston calls "osmosis" (as in, "This was a ghetto that osmosed into an artist's pad"), is also being used to accommodate Bengston's new wife, Christi, and their ten-month-old daughter, Blue TICA. Bengston keeps a small army of carpenters, painters and contractors permanently employed. The house is alive with the sound of hammering and sawing. It's music to him. "I'm not happy unless there's a screw gun going," he says.

Bengston, a veteran of ten marathons who jokes that he doesn't run the Ironman triathlon because "it cuts into my drinking hour," bounds from room to room in a T-shirt and drawstring surfer pants. When he was growing up in Kansas, he thought he was supposed to be something important like a doctor. Instead, a chain of "wonderful mistakes" led him to this personal Oz. "I wasn't good enough to be the things I was supposed to be," he explains gleefully. "I kept messing up. It turned out that the only thing I was any good at was this art business. I was too stupid for those other things."

He stops a moment and looks past the sparkling colors and wild angles of his house through the open doors to where the gentle California light settles like velvet on the flowers and the fig tree against a low wall outside. "We do get lucky in life sometimes," he says. "I guess I got real lucky by being stupid." □

"A house is your next skin. You've got to have some pride. You've got to keep it buffed."





At the west end of the property, Bengston planned all the landscaping and designed the lap pool and the metal-framed "teahouse." The high-roofed structure behind holds his showroom and painting studio. Between the small white shed and the flower and vegetable garden is where the artist likes his "outside painting."



In the San Joaquin Valley

Enhancing a Modesto House for Exuberant Collectors





INTERIOR DESIGN BY CRAIG LEAVITT AND STEPHEN WEAVER TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN

"We wanted to unify the space and blend the flavors of two very different personalities," says Craig Leavitt of the Modesto residence he and Stephen Weaver designed for Stephen and Judy Endsley and their two children. OPPOSITE: Leavitt and Weaver used many furnishings of their own design in the living room, including the leather-upholstered banquettes, jade torso, black-lacquered and gold-leafed low table, Pyramid tables and *faux-marbre* overmantel mirror. Eastern Turkistan rug. ABOVE: The music room's sense of retreat is enhanced by a view of the man-made stream outside. A pair of 18th-century marquise chairs flank the 1930s sofa. Functioning as tables are a Thai bronze rain drum and an African elephant throne. Atop the Chinese altar table is a bronze-and-marble bust.



WHEN JUDY AND STEPHEN ENDSLEY first saw the rambling house in a tree-shaded neighborhood, they both liked its size—for different reasons. For Stephen Endsley, it was the place where he could finally display his many and varied collections. For his wife, the house meant that their children would have plenty of space to play, inside and out.

Stephen Endsley, a cardiologist in the small city of Modesto in the San Joaquin Valley, is a compulsive collector, apt to buy seventeen hundred native American arrowheads on a whim. He also collects old clocks, books, bells, duck decoys and guns, including three cannons.

His truest love is African art, a romance that started eight years ago when Judy Endsley brought home a carved animal head. He has been collecting ever since, concentrating mainly on sculpture and traditional ceremonial objects from central and West Africa, buying from visiting traders as well as shops and galleries throughout California.

Judy Endsley says, "I would have been perfectly happy with just three things, but my husband gets carried away." If they differ on quantity, they agree on the qualities they love about these objects. "There's a sense of their makers' respect for their ancestors. Living with these things gives you something of their inner life," she says.

Children and collections are often considered incompatible, but the Endsleys were insistent that they didn't want a house filled with imaginary Don't Touch signs. Instead of museum-style displays or restricted rooms, they wanted their young son and daughter to live intimately and comfortably with beautiful and unusual art forms. Judy Endsley told Modesto decorators and furniture designers Craig Leavitt and Stephen Weaver, "Do whatever you have to do to make it livable."



ABOVE: "We often enjoy entertaining our friends in the room we call Africa," says Judy Endsley. "It's a fun space—there's a lot going on." The long, clean lines of the oak bookshelves balance the Endsleys' extensive collection of African sculpture. "All of us share a fascination for art that holds symbolic power and importance," adds Stephen Weaver.



"I like mixing old and new, using pieces from as many eras and places in the world as possible," Weaver says. OPPOSITE: Shelves in the dining area hold pottery from Southeast Asia, Benin bronzes and a Fo dog.

ABOVE: " 'Africa' serves as a second dining room," says Leavitt. Mies Brno chairs are matched with a Leavitt-Weaver Wedge table and a leather banquette. A Nigerian embroidered robe is mounted on the wall.



A palette of calm, neutral colors, such as camel and pewter, was chosen as background for the owners' extensive collections.



ABOVE: In the master bedroom sitting room, aged copper is used for the mantel and to frame the bookshelves. The color lithographs are studies for archways. A Leavitt-Weaver Moderne table stands before the French daybed; Scalamandré silk bolsters and rope trim.

The designers' first challenge was the difficult floor plan, in which the rooms marched along in a line, each one on a different level. The house had been further splintered by the installation of interior fish ponds surmounted by small bridges. Leavitt and Weaver covered the ponds, razed the bridges and began to create spaces that were both elegant and youthful. Wherever possible, they pared down and simplified. Pale herringbone-patterned wood floors replaced thick carpeting, moldings were stripped away, and every window was given a fresh, uncluttered look with either shutters or neatly tailored silk shades. A palette of calm, neutral colors, such as camel and pewter, was chosen as background for the owners' extensive collections and some furniture designed by Weaver and Leavitt.

Although the linear floor plan and soaring windows ensure that there is plenty of light in every room, it's a mixed blessing in the San Joaquin Valley, where temperatures rise above one hundred degrees during the long growing season. The subdued color scheme, aided by a thick canopy of trees outside, creates the sense of a cool, dim retreat from the sun.

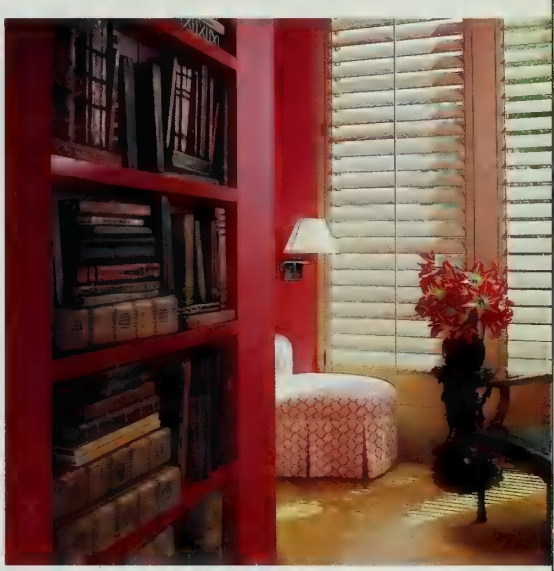
Two pyramidal étagères flanking the front door introduce visitors to the owners' fascination with ancient and primitive cultures. Porcelain and bronze Fo dogs from China, masks and circumcision belts from Cameroon, flame-shaped wooden finials salvaged from an 1803 courthouse in Pennsylvania and giant antique narwhal tusks coexist in harmony. Pyramidal shapes are repeated by Leavitt and Weaver's gold-leafed tripod lamps and small inverted-pyramid side tables, as well as by a triangular arrangement of nineteenth-century hand-colored views of Egypt, matted in snakeskin-patterned suede.

Even in the more formal areas, the owners insisted on fabrics and furnishings that were luxurious but durable enough to resist the wear and tear of young children. Typical is the smooth calfskin used on upholstered furniture throughout the house; it looks fragile, but it's the same leather used in Rolls-Royce automobiles.

The equilibrium between family life and beautiful objects has been perfectly realized in the room the owners call Africa, the permanent home of most of the Endsleys' African art collection. Leavitt and Weaver had comfort and sociability in mind when they designed modular sofas and covered them in a nearly indestructible woolen fabric. Low bookcases and built-in cabinets provide display space for art objects.

All around, animal and human figures crouch, stare, grimace and bare their teeth in friendly fashion. One feels free to examine them closely, perhaps to touch and even smell the objects, many of which have been used on ceremonial occasions. "This is a house where everything is touchable," Judy Endsley insists.

Of course, no one appreciates the installation of these treasures more than Stephen Endsley. "We're prisoners of the collections," he says, and he still has more to add. "Don't worry, Stephen," Leavitt told him recently, "I've got some ideas about displaying those arrowheads." □



"The house embodies the Endsleys' desire for something both sensible and adventurous," says Leavitt. ABOVE: A carved wood *faux*-book door leads to the guest bath. By the window is an Irish root stand, an antique Italian chair and a sofa in a Brunschwig & Fils print.

Antiques: Vintage California Design

West Coast Exemplars of the Arts and Crafts Movement

TEXT BY THOMAS S. HINES



By the early 20th century, California artisans were embracing the high ideals of the Arts and Crafts Movement and incorporating into their handcrafted furniture and wares a wide range of concerns, among which were function, form and environmental cohesiveness. As in other parts of the country, pottery became a popular means of artistic expression and was prolifically produced by a variety of studios. *Vase*, Arequipa Pottery, Fairfax, circa 1915. Clay; 3½″ high. *Tile*, Fred H. Robertson for Los Angeles Pressed Brick Company, Los Angeles, 1914. Clay; 8″ x 8″. *Vase*, Fred H. Robertson, Los Angeles, 1914. Clay; 7″ high. *Vase*, Cornelius Brauckman for Grand Feu, Los Angeles, circa 1914. Clay; 6″ high. All, Bryce Bannatyne Gallery, Santa Monica.

WAYNE ROWE



Table Lamp, Ernest Batchelder and Douglas Donaldson, Pasadena, circa 1912. Clay and copper; 23″ high. A collaborative work by two noted Arroyo craftsmen demonstrates the mastery of two distinct media—Batchelder's expertise in clay and Donaldson's in copper. Jack Moore—Craftsman Furniture, Pasadena.

WAYNE ROWE

Vase, California Porcelain, Millbrae, 1925. Clay; 5″ high. In around 1925, California Faience and West Coast Porcelain Manufacturers entered into a brief association to produce a line of art porcelain called California Porcelain. Bryce Bannatyne Gallery, Santa Monica. *Dining Table*, Louis B. Easton, Pasadena, circa 1906. Redwood; 38″ x 72″. Some 25 Pasadena residences were designed and built by Easton, an Illinois manual arts teacher who became a craftsman-builder. In the Arts and Crafts tradition, he made furniture to unify his buildings with their interiors. Jack Moore—Craftsman Furniture, Pasadena.



ABOVE AND RIGHT: *Sofa*, Arthur and Lucia Mathews, San Francisco, circa 1906. Oak and paint, 36" x 98". In the renaissance that followed San Francisco's 1906 earthquake, the Mathewses and their newly founded Furniture Shop played a prominent role in establishing the taste of the period, supplying the couple's custom-designed pieces to San Franciscans. Decorative carvings, like the urn-and-flower motif seen here (known to appear on the frames of two Arthur Mathews paintings), were supervised, if not executed, by Lucia. Isak Lindenauer, San Francisco.

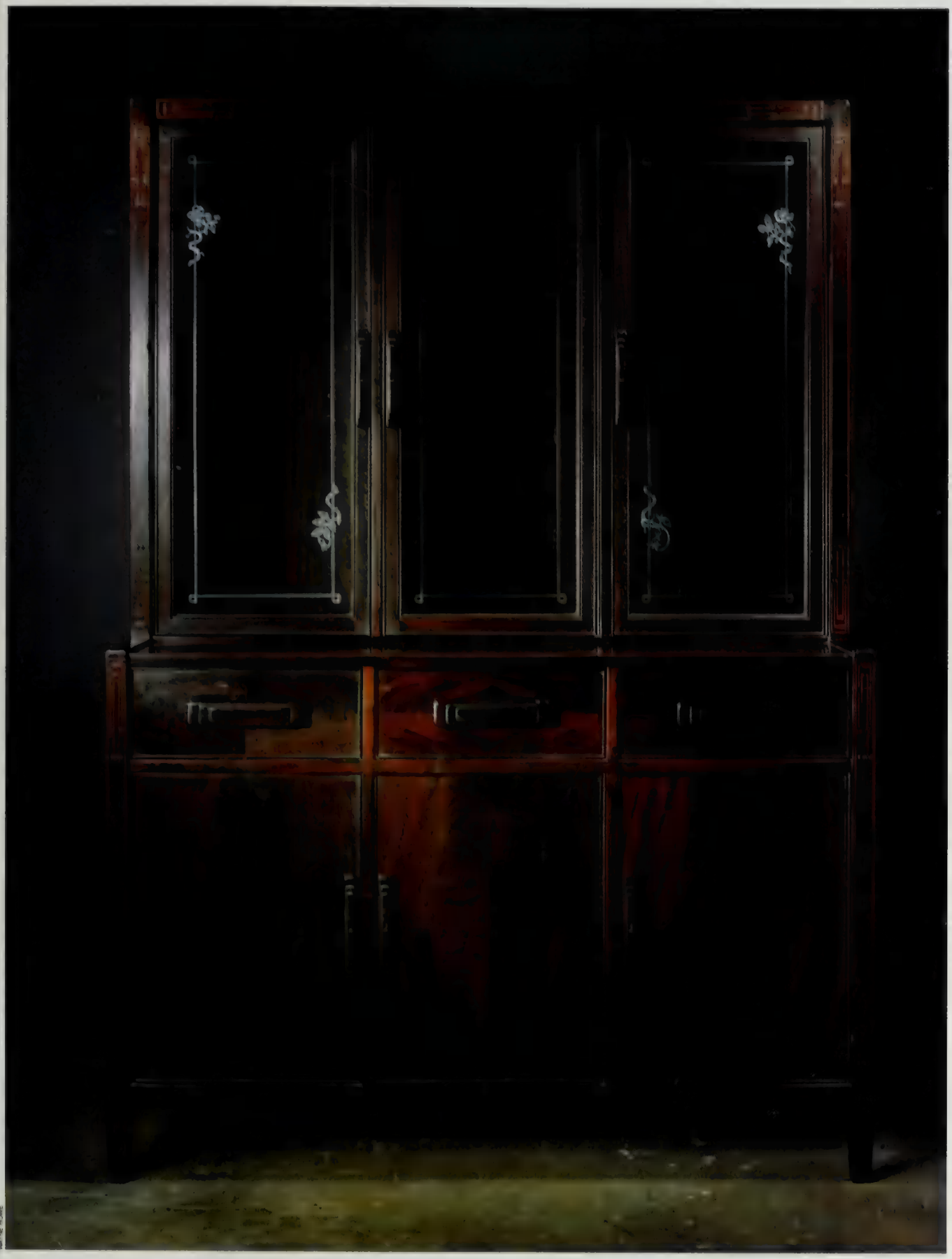


OPPOSITE: *Bookcase*, Greene and Greene, Pasadena, 1911. Mahogany, various woods and glass; 82" x 54". Like the elaborate homes Greene and Greene created, their furniture was invested with minute detailing and exemplary craftsmanship. A bookcase with inlays composed of eight different woods was made for the Cordelia Culbertson residence, their last major commission to include the designing of a complete interior and its furnishings. Bryce Bannatyne Gallery, Santa Monica.

THE ARTS AND CRAFTS Movement of the late nineteenth and early twentieth centuries comprised a remarkable variety of international expressions. From the seminal ideas of William Morris in England, the movement spread to such varied locations as Austria, Russia and the United States, where the impulse reached its finest flowering in New York and New England, Chicago and the Middle West, and most vividly in California. The West Coast achievement in architecture, furniture and decorative objects indeed showed strong affinities with the larger movement. Yet, like other aspects of art and life at what one San Francisco journalist called "the edge of the world," it cultivated its own regional identity.

"As the nineteenth century drew to a close," observes Leslie Bowman in *American Arts and Crafts: Virtue in Design*, "a quiet revolution protested the mechanized replacement of craft. . . . Not before or since have the minor arts enjoyed such universal cultural acclaim. Apart from any of its social concerns, the arts and crafts movement initiated a new paradigm in Western art history, redefining craft as art and craftsmen as artists."

If Gustav Stickley and Frank Lloyd Wright were the seminal figures of the movement in the American East and Middle West, the major Arts and Crafts exemplars on the West Coast were without question the brothers Charles and Henry Greene of Pasadena. The Greenes were long appreciated for their residential architecture, and their skills as designers of furniture and of glass, tile, textiles and metal objects entitled them to the undisputed leadership of the California movement. Moreover, this importance derived not just from the excellence of their individual objects but from the integration of those designs into the larger ensemble. Though





Rocking Chair and *Side Chair*, Harold L. Doolittle, Pasadena, circa 1907. Oak and cane; 33" x 17½", 37" x 16½". Although a mechanical engineer by profession, Doolittle investigated a number of different disciplines. Accomplished in the graphic arts, he was also an amateur craftsman and often made furniture. Jack Moore—Craftsman Furniture, Pasadena.

WAYNE ROWE

there were numerous gifted West Coast craftsmen, the Greenes' oeuvre furnished the model and the backdrop for the development of the California Arts and Crafts achievement.

In 1958, historian Henry-Russell Hitchcock confirmed the Greenes' status as "modern pioneers" in a noted essay entitled "Frank Lloyd Wright and His California Contemporaries." The Greenes' work, he wrote, "offers a more coherent corpus than that of any modern American architect of their generation except Wright." Like Wright, the Greene brothers downplayed their debts to history and cultivated their identity as American originals. "I am an American," Charles Greene, the firm's principal designer, wrote in 1907. "I want to know the American people of today and the things of today. . . . I seek till I find what is truly useful and then I try to make it beautiful. I believe that this cannot be done by copying old works, no matter how beautiful they may seem to us now."

Yet the biographical and architectural evidence suggests just how much the Greenes did learn and borrow from the past. They were born fifteen months apart, in 1868 and 1870, and grew up in St. Louis, where they absorbed current Arts and Crafts ideas at the Manual Training School. After studying architecture at MIT, they both apprenticed in Boston offices. In those early years and later, they absorbed the growing interest in the "Colonial homes of our ancestors" built in the "olden" manner, as Gustav Stickley later phrased it in *The Craftsman* magazine. In 1898 the

continued on page 212

OPPOSITE ABOVE: *Flat-top Lamp*, August Tiesselinck for Dirk van Erp, San Francisco, circa 1913–14. Copper and mica; 20" high. The flat-top version of the rivet-base lamp conceived by Dirk van Erp's foreman and chief designer, Tiesselinck, is an expression of his passion for metalwork. Isak Lindenauer, San Francisco. *Table Lamp*, Elizabeth Burton, Santa Barbara, circa 1910–12. Copper and shell; 18" high. Burton, who specialized in lamps using bronze, brass and copper and a variety of shells, was one of very few women of the American Arts and Crafts Movement to own, operate and design for her own crafts studio. The Arts & Crafts Shop, Sausalito.

OPPOSITE: *Library Table*, Greene and Greene, Pasadena, 1907. Mahogany and ebony; 29½" x 63". Believed to represent the first of Greene and Greene's gateleg drop-leaf table designs, a library table made for the Bolton and Bush residence in Pasadena exemplifies Charles Greene's first use of the square ebony peg, an element common to his furniture designs of 1907–11. The Arts & Crafts Shop, Sausalito.





DOUGLAS SALIN



BEFORE AND AFTER:

Los Angeles Story

A Renovation in the Mediterranean Spirit



The 18th century provided the inspiration for Diane Burn's restoration of her Los Angeles house, which Roland E. Coate built in the Mediterranean/Spanish Colonial Revival style in 1926. In the library—"a room where my soul rests," says Burn—the designer's favorite objects include one of a pair of Corinthian columns, an 18th-century Venetian sofa, a Louis XV–style clock and, above the windows, an antique French dollhouse.

In Progress

The wall decoration in the library, by Burn's longtime collaborator Karin Linder, is seen partway through the restoration. Like much of the rest of the house, the room had been a gloomy space with dark lacquered ceilings.

INTERIOR DESIGN BY DIANE BURN
TEXT BY IRENE BORGER

BEFORE AND IN-PROGRESS PHOTOGRAPHY BY DAVID ZANZINGER
AFTER PHOTOGRAPHY BY JOHN VAUGHAN

DESIGNER DIANE BURN'S distinctive stamp—gossamer fabrics, confectionary curves, color midway between dessert and dreams—has frequently placed her squarely in the realm of fantasy. Yet when Burn arrived in Los Angeles after living in an Italian *castellino* for four years (see *Architectural Digest*, April 1989), the last thing she wanted was a mock-Tudor manor or a fake French château. Like the richest of fairy tales, her residences have always begun with authenticity, not caprice.

As if enacting a heroine's mythic—and endless—trials, Burn looked at "about eight million houses" before finding one she called "real." A thick-walled Mediterranean/Spanish Colonial Revival structure, built in 1926 by Roland E. Coate near the old Cecil B. DeMille estate, carried enough of California to satisfy her eye—and enough of Europe to captivate her peripatetic psyche. "I walked in the front door and saw arches, limestone columns, the fountain and the tile roof," she recalls. "It was exactly what I needed: Italy, Spain, the Mediterranean—with California light. Sometimes I think I bought the house strictly for the courtyard."

The residence was grander in scale, with more substantial bones, than any other dwelling Burn had inhabited. The "white wedding cake look" she'd fashioned before was simply not the narrative the new space called for. Too, Burn says she was "pulled by gravity," in contrast to what she characterizes as the "airy, light, up-up-up magic" of her previous designs. "The house reminded me of an immense old convent requiring massive, voluptuous things."

While the designer relished the strong musculature of the architecture, she says she "couldn't bear for a minute" the existing somber, darkly lacquered beamed ceilings. "I love the power of Spanish designs, but not the melancholy," she says. "There's no reason why Spanish-Med-



Before

"I love seeing all the destruction before things come together," says Burn. "I have to be a part of the transformation, where the house comes alive before you." A 17th-century-style Italian fireplace was one of the few elements preserved in the amply proportioned living room.

"It was exactly what I needed: Italy, Spain, the Mediterranean."



In Progress

Mirrored panels are added to the living room. THESE PAGES: Burn acquired the Neoclassical boiserie and the antique French sundial from collector Lillian Williams. Installed by J. P. Weaver, the boiserie was crackle-lacquered by Linder. Sofa chintz is from Clarence House.



In Progress

iterranean can't be set off by the sea."

Luminosity is the sine qua non of a Diane Burn house, regardless of geography. The U-shaped residence, set around the courtyard, has two prime sources of light. First, of course, is the blazing sunshine. "I've been to North Africa and southern France in the last year, and nothing matches the brilliance you find here," she observes. The other fount of illumination comes from the designer's longtime associate Karin Linder, an artist who drew wall murals, glazed ceilings and stenciled whimsical floor delights. Linder, who has worked closely with Burn since 1983, spent eight months in residence, staining, tinting and crackle-lacquering surface after surface until she'd transformed every

TOP: For the kitchen, which opens [illegible] and garden, Diane Burn sought the atmosphere of a French bistro, adding a herringbone-patterned marble floor and the 1930s porcelain [illegible] ABOVE: Karin Linder hand-glazed the wreath decoration on the soffit and decorated the Sub-Zero refrigerator beside the stove. At right is a [illegible]-century eglomise glass panel from a French bakery. A brass-and-iron French billiard lamp hangs above the antique worktable from Normandy, which Burn bleached and distressed. Dining chairs and marble-topped dining table are also French.

room in the house. While the *castellino*'s murals were influenced by visits to old Italian estates, the Los Angeles edition sprang straight out of the artist's head and heart, with a large measure of inspiration coming from a variety of eighteenth-century sources. "I called Karin 'Michelangelo' through the process," Burn remembers. "It got to be our joke."

Diane Burn carries what she describes as "my old pals" from residence to residence. She travels with her Aubusson carpets, her twelve-foot French columns with tin capitals, her seventeenth-century Venetian figures and the Louis XIV library table that she calls "my arthritic friend."

"Though some people would gild it, I've never changed the finish," she



Before



TOP: The dining room's coffered ceiling had been varnished and stenciled. "The first thing I did was paint over it," says Burn. ABOVE: Rich fabrics and Italianate murals lighten the space, which the designer planned as a "sumptuous, sensuous setting." Gilt trumeau is Louis XIV style. The room's chandelier was replaced by a 19th-century Italian lamp adorned with griffins. A set of slipcovered 18th-century-style chairs surrounds the dining table. Venetian columns are topped with hand-carved monkey candelabra. Clarence House print fabric for drapery swags and slipcovers.





In Progress

Though the house required little structural renovation, Diane Burn accentuated the feeling of "space, air and light" throughout. "I've tried to make everything higher and lighter," the designer says. "I'd love to have a house with thirty-foot-high ceilings."



LEFT: Warm-toned murals and delicate fabrics lend a vintage feel to the master bedroom. Burn chose lace-edged mosquito netting for the bed hangings. "Since the bed is small, I didn't want to overwhelm it," she explains. "I like the mixture of casualness and formality."

explains. "I think it's marvelous, with all its crumbliness. I've never liked antiques that look new. Decadence is what I need."

Designers, much the same as comedians and circus acrobats, know that timing is everything. Burn had just moved into her new house and hadn't thought through a single room when the telephone rang. Her design mentor and longtime friend, collector Lillian Williams, was selling off her estate and moving from Sausalito to Europe. It was a collection Burn knew intimately and had coveted for years. "I bought everything," she says. "Well, almost everything. I had to marshal a little self-control."

In came the massive dining table, the seventeenth-century French sundial, the pair of eighteenth-century faience *tulipières* from Williams's collection. Best of all, according to Burn, was the room full of boiserie. "The ornamentation on the boiserie nearly mirrors that of the living room fireplace," she explains. "I think it must originally have come from Italy. The bead-and-barrel detail, the egg and dart and the dentil—it's all there."

If the furniture betrays a solidity new to the Burn ambiance, the draperies broadcast her penchant for fancy. Hundreds and hundreds of yards of embroidered white linen and great swags of cream linen gauze evoke a medieval world of banquets and fetes. "I always think of the draperies as ball gowns and imagine ladies in bustles rustling through chambers," she confesses.

While Burn expects her antiques to be authentic, she never minds a little mythmaking. With her muralist nicknamed Michelangelo, her window consultant, Bruce Norman, drew the sobriquet Merlin. "I would wave my arms in the air and Bruce would

continued on page 220

When Less Is More

Contemporary Aesthetics in San Francisco

TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN







"The house is very comfortable once you get used to it," says Erik von Muller of his San Francisco residence. "Yet it makes some people nervous at first. They think of it as confrontational." LEFT: In the living room is a work by Wesley Kimler. On the table is a collection of miniature sculptures, most of them from India.

ABOVE: "The glass-block corner in the living room was created to introduce more natural light from the skylight in the small library," notes von Muller. "The fireplace design repeats the severity of the room's unrelenting angles, whereas the ceramic tiles reintroduce the strong colors of the outdoor garden." *Vincent Drawing #2*, 1988, is a mixed-media piece by Jerome Witkin. Wicker Works armchair.

THERE IS NOTHING of the *faux*-naïf or retro-minimalist in Erik von Muller. He is a true innocent, and he has taken a San Francisco Victorian, first modernized in the thirties, and brought it up to date by means of an unschooled yet extremely sophisticated purity of vision.

"I believe there are several kinds of emptiness," he testifies. "Some can be comfortable. Some should be confrontational. I don't believe in having to fill a space up, and I don't believe in acquiring objects just because they fit into the overall design. Each thing I own has a particular value, maybe not a traditional one, but one whose integrity I respect. Over time, I try to scrutinize my objects, to get rid of what is not significant."

Von Muller began collecting art when he was twelve, buying a Matisse-like print that was done by a friend of his mother's (his mother was herself a potter). He still has his first serious acquisition, a watercolor he bought when he was seventeen. A three-piece set of lawn furniture is also still in his collection; a friend once gave him the pieces rather than throw them out. Von Muller recently had the ensemble restrung in white, because, he says, it may be a few years "before turquoise string comes back in style."

While studying economics at the University of California, Berkeley, in the sixties, von Muller lived in the closet of a co-op, a rather grand one, underneath a main stairway, with a window of its own. "I learned a lot about transforming and transforming space," he says.

years in the Peace Corps in uggested even further the f unburdening himself of e number of items in his and of maintaining "hap ce."

For st fourteen years, Muller ld residential real tate—an tion in itself—walking throu sands of decorating schemes, th l spectrum of contemporary p lity. "I've learned to trust my ov perience," he de clares, "and not worry about what I'm supposed to think. When faced with a problem, I spend a lot of time not thinking about what to do, and then, at a certain moment, I find I know exactly what to do."

He was advised by everyone, for example, not to use high-gloss polyurethane on the floors. He did anyway, and he is now delighted by the luster, the way the color of the oak was brought out, the way the entire space has been "grounded."

He was stuck for a long while on what shape to give the fireplace, which jutted out from the wall because it had replaced a potbellied stove. Then a friend, helping him



rowns offer a certain congeniality to the dining room," says von probably the most accessible works in the house." At left is *Nude* *Nude with Plaid Blanket*, 1975, is at right. 1952 Bertoia dining chairs.

I don't believe in acquiring objects just because they fit into the overall design."



LEFT: "I didn't want the kitchen to seem like a kitchen, a separate room in the house," explains von Muller. "I put art in it to enhance the sense of continuity between the rooms."

BELOW: "I definitely like white," says von Muller. Hanging next to a master bedroom window is an early-20th-century lithograph that came from India. Ralph Lauren linens.



by trying out various configurations with cardboard, got tired and leaned a piece against the wall—and there it was, the perfect slant. Von Muller had that shape clad with granite and faced with tiles he commissioned from Bay Area artist Dana Chodzko.

"To have an artist come in to work in your own house," says von Muller, "is the greatest of pleasures. I don't know why so many people deny themselves the thrill of working with creators, of commissioning work from local artists. It can't be a question of money; it has to be one of habit alone."

Von Muller himself is only occasionally a creature of habit. He does keep his television in a closet, but he displays his stereo speakers as if they were sculpture. "I don't mind taking a functional object and integrating it into the living space. If it makes an aesthetic statement, there's no reason to keep it hidden."

Bound only by his own sense of what will work for him, Erik von Muller has combined precision with the exotic, and simplicity with the fully articulated. He has surrounded himself with objects fraught with memory and desires; he has not flinched from setting them in pristine isolation. □





Cottage Traditions

Recasting a Designer's Residence on the George Cukor Estate in Los Angeles

INTERIOR DESIGN BY RON COLLIER
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN

AFTER REMODELING AND living in eight Los Angeles houses over a period of thirty years, designer Ron Collier may finally have put down roots. The house that enticed this virtual professional nomad to give up a temporary exile in Laguna Beach looked altogether different when he first visited it five years ago than it does today. A real estate agent friend insisted that he accompany her into the hills north of Sunset Boulevard. There, on a winding road above the hustle of the city, he beheld a pair of grape-stake gates, a gloomy overgrown garden, a carport hitched to a squat fifties façade—and he was enchanted.

Not, naturally, for those qualities; the house offered more than its unflattering shell. First, there was its history, which Collier remembered the moment he passed through the gates: This was the famous guesthouse on George Cukor's estate that Katharine Hepburn shared with Spencer Tracy. One of three such structures built on land subdivided from Cukor's ample grounds, the house was designed in 1950 by John Wolfe, an architect known for his rather grander Regency style. Working in a kind of pretend-rustic mode—how many "cottages" have French doors that recede smoothly into their own pockets?—Wolfe created what Collier calls a "well-fitted, mindfully built" house. Collier was not drawn to such elements of its fifties vocabulary as the sloping ceiling, textured stucco, and brick fireplace, but he liked the floor plan, a U-shape that opens onto a patio, and he was charmed by the setting, which blends into the lush Cukor spread. "The whole place smacked of a very traditional home, but in a very contemporary way," Collier recalls. "I bought it."

Collier lived in the house for six months before he picked up his pencil; he wanted to know the house intimately before he began to reinvent it. Katharine Hepburn's spirit hovered.

"She's one of our great classic ladies," Collier says. "And that inspired me, I think, to respect the house, and not to do something flip with it." After living in a series of con-

The legendary guesthouse on George Cukor's estate above Beverly Hills, once occupied by Katharine Hepburn and Spencer Tracy, now belongs to designer Ron Collier. The living room, he says, "had a trapezoidal ceiling with contrasting textured stucco." Pieces include a Régence-style commode, flanked by painted fauteuils, a Louis XV–style table, at right, and a Régence fauteuil. Sofa and armchair fabric, Brunschwig & Fils. Cowtan & Tout drapery fabric. Large rug, Stark.







"I love traditional decorating, which means studying and understanding fabrics and furniture," says Collier. "The decorator then has to break the rules, to give rooms a point of view—for example, there are probably ten different plaids in this house, three or four together in one room." ABOVE: The dining room—originally an entrance hall with a sloping ceiling—has a Louis XIV table and Régence chairs. After moving the entrance, Collier created a 15-foot ceiling.

ABOVE LEFT: Collier in the newly built library/office, which has a separate entrance and bath, paneling that was previously in the living room, and shelves that are lined with photographs and accessories of Scottish terriers, in homage to his dogs, Amy and Andy. The country writing table is French fruitwood. *Faux*-bamboo chairs are upholstered in fabric from Brunschwig & Fils. Carpet is from Stark. LEFT: A 19th-century escritoire from Baldacchino stands in the hall.



The breakfast room was created by opening a maid's room and bath to the existing kitchen, raising the ceiling and installing a fireplace, but Collier was careful, he explains, "to maintain a character that was consistent with the architecture of the house." An open fruitwood cabinet and mismatched country French armchairs lend an informal air. Above the mantel, a Moroccan mirror is bracketed by iron doorstops in the form of Scotties.

temporary residences, Collier was ready to return to his more traditional design origins. They go back to his boyhood, when he attended boarding school in Wisconsin in a country house that once belonged to meatpacking baron Philip D. Armour: "The school's setting was the Wisconsin equivalent of Newport: elegant, ample, handsome."

The thick growth around the house was chopped down, the roof taken off, the textured stucco scraped away. Throughout the entire year-and-a-half project, Collier lived on-site, with a drawing board and a photocopier. Like a screenwriter turning out pages for each day's shoot, he supplied his contractor with new ideas almost every morning, ideas that had a "particular sensitivity, since there's no substitute for living in a house as it evolves," he says. Collier enlarged the house by nearly a third: He replaced the carport with a garage ("I respect my cars") and reoriented the entrance by adding an entrance gallery. He retained Katharine Hepburn's bedroom but added a large

"You can't always be so serious. I try to leave the fun in decorating."



BELOW: In the master bedroom, Chinese painted wallpaper is a restful backdrop for the furnishings, which include a walnut bench from Baldacchino. Ceramic dogs used as lamp bases are 19th-century Chinese. Cowtan & Tout bed hangings; all other fabrics, Brunschwig & Fils. Aga John floorcovering. RIGHT: Of the guest bedroom, Collier says, "I bought the Louis XVI bed ten years ago, with no idea of how I'd ever use it."





dressing room and bath. He removed her "very New England" chestnut paneling from the living room, sanded it and installed it upstairs in his new library, which doubles as an office. By eliminating the maid's room, he made space for a breakfast area in the kitchen.

The house was transformed but is seamless; it has a coherence that could easily have been in place since the first foundation was poured. Full of classical moldings and burnished parquet, the former cottage is a bright, subtle, intelligently devised backdrop for Collier's eighteenth-century furniture and porcelain, his collection of tartan boxes, his prints and paintings. His Scottish terriers, Andy and Amy, whom Collier calls "the real custodians of the house," have also been an influence: His living room is full of plaid, his kitchen jammed with Scottie memorabilia—cookie jars, towels, bronzes, even a coatrack full of collars, bought in pairs. "You can't always be so serious," Collier says. "I try to leave the fun in decorating."

After the project was completed, Collier's real estate agent, who knew the "great classic lady," asked if she would like to see the house. "Not particularly," was Hepburn's succinct reply. Collier understands her disinclination to visit her old haunt. "It's hard to go back," he observes. Going forward is much more Collier's style. Already he is planning an addition: a maid's room, more office space upstairs. Already he is anticipating the plaster dust and the disorder. But since he is Ron Collier, already he knows that when he's done, the house will remain classic, in honor of both its past and its present. □

Nob Hill Neoclassicism

A San Francisco Designer's Own Apartment

INTERIOR DESIGN BY PAUL VINCENT WISEMAN
TEXT BY HOWARD JUNKER PHOTOGRAPHY BY CHRISTOPHER IRION



"It's a very personal, romantic space, and as small as it is, it functions very formally," says San Francisco–based designer Paul Vincent Wiseman (below) of his Nob Hill apartment. OPPOSITE: An early-19th-century Imari charger and Louis XVI brass candlesticks stand atop an 18th-century Japanese lacquered cabinet in the entrance hall. FOLLOWING PAGES: In the oval living room, an Italian Neoclassical painted bench rests before the expanse of windows. A Louis XVI painted chair accompanies the 19th-century gilt bench, which holds an antique sterling coffee service. At right is a circa 1795 Directoire secretaire. Eastern Turkistan rug. Leopard velvet from Brunschwig & Fils.

THE RAILROAD AND silver magnates chose Nob Hill for their mansions because it was literally the top of the city of San Francisco. Designer Paul Vincent Wiseman chose his Nob Hill apartment overlooking Grace Cathedral for the European charm of its oval living room, its moldings and its three balconies—amenities provided by a French Beaux Arts architect in the 1920s.

"Good decorating," declares Wiseman, "starts with good architecture." In fact, he includes an architect on his staff, and his "three rules of decorating: appropriateness, appropriateness, appropriateness," underscore his belief that any program must respect the location, the architecture and the client.

"I decorate for people, not for myself," he insists. "I like many different styles, but most of all what I do is interpret people." When he interprets for himself, he is austere yet genial, inventive yet classical.

He grew up in an 1860s Victorian in the Sacramento Delta; his father, a plant pathologist, ran a pear farm. In the early 1970s Wiseman entered the University of California, Berkeley, to study political science on the way to becoming a lawyer. He spent his junior year at the University of Tasmania and then traveled through Asia for six months, tracking the pear industry. Along the way he realized that his true passion was the decorative arts. When he returned to the States, he got a job selling office furniture. "It was a wonderful experience," he recalls, "learning about space planning, manufacturing, how things actually get done. So many young people think decorating is just about making things pretty, but decorating is a business. You don't just tell someone what you want and then it magically happens."

Wiseman then did a stint selling fabrics and undertook an apprenticeship with San Francisco antiques dealer Robert Hering. In 1980, after a *Wanderjahr* in Paris—where his adventures included helping a dealer friend fill a container with furnishings—he worked with two antiques dealers while setting up his own firm. Jamie and Phillip Bowles, among his earliest important clients, spotted his work at a designers' show house: He did the women's dressing room.

He now works for many of San Francisco's old families. In a way, Wiseman admits, "I live vicariously through my clients. I could never furnish a huge house for myself the way I'd want to."

One way he's found to make less do more in his own apartment is to treat furniture "like sculpture: I use it as shape, as interesting form." He cites a painted bench, isolated against a window, seen in silhouette. Although he's not averse to "mixing things," the general theme in his apartment is Neoclassical, including Italian versions and a Louis XVI canapé.

A collection of thirty-eight hand-colored engravings from the period—




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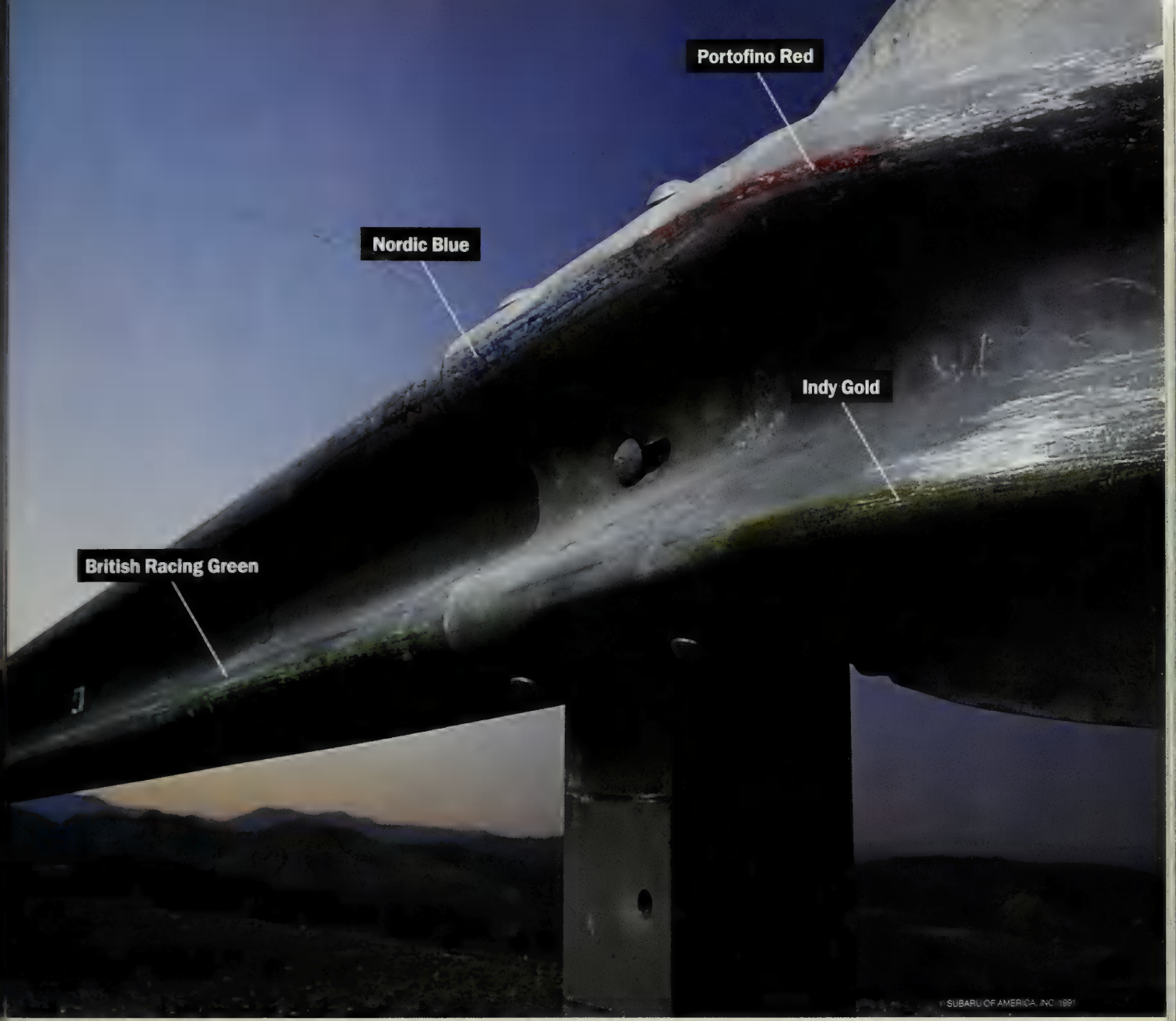
"I have a tendency to fall in love with too many things, so in order to make my choices for what to use in the apartment, I had to take my cues from the architecture," says Wiseman. PRECEDING PAGES: Circa 1805 English colored engravings of French-style furniture designs line the walls of the dining room. The 1920s French table is surrounded by 19th-century Italian chairs. The 19th-century English Neoclassical-style tole chandelier is framed by a pair of antique mirrored *faux-bois* doors. "Having a view of the cathedral reminds me of when I lived in Paris," the designer says. ABOVE: In the bedroom, a 19th-century English oak secretary houses Wiseman's collection of first editions, including works by Vita Sackville-West, Virginia Woolf and Somerset Maugham. The signed photograph is of Maugham, perhaps by Cecil Beaton. English gilt wall brackets hold a Kangxi blanc-de-chine Guanyin figure and two mid-18th-century Chinese figures. Clarence House chintz drapery fabric.

prints designed to help English cabinetmakers copy the latest fashions and colors—is mounted in a grid, like paneling, in the dining room. A full-length mirrored door against the dining room wall hides the lone window with an unfortunate view.

Wiseman also collects books—especially first editions by Somerset Maugham, Virginia Woolf, Vita Sackville-West and Harold Nicholson—and classic examples of Fortuny fabric. With one great swatch, he created dramatic floor-to-ceiling, wall-to-wall entrance draperies, which have the added virtue of masking a door that leads inappropriately to the dining room rather than the living room.

There are no draperies at all in the living room—"I didn't need any," he explains, "since there's no one to look in"—and the walls are a complex yellow, airbrushed in multiple layers to achieve the depth and richness of sun-faded color.

Someday, perhaps soon, Wiseman plans to commission a fresco for his oval ceiling. "I'm thinking of something allegorical," he says, "school of Tiepolo, very serious on first glance, but with my friends' faces for the cherubs and minor gods, and with me as Zeus riding a cloud." □



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Charles Moore
continued from page 111

landscape within the house that complements the actual marine landscape that lies outside it. Bits of broken glass are pressed into place between two sheets of window glass, creating the effect of waves caught at the moment of breaking. By a similar means, a so-called "frozen fountain"—actually a bench set in a shallow niche—has been created in the atrium itself.

The living room is truly Roman, containing a favorite Moore conceit—an aedicula, or little pillared shrine, which at present shelters nothing more sacred than a card table and four chairs. One wall of the room, slightly curved, is built of blocks of granite smoothly fitted into place in layers of subtly assorted shades of pinkish gray, with a fireplace at its center. Facing the fireplace, two built-in sofas form a cozy *fovea conloquiorum*, or conversation pit. The granite wall rises through an open well into the master suite, which boasts still another fireplace and a large bed that, if Moore had had his way, would have been tucked within the confines of a second aedicula, larger than the one in the room below. The clients balked at a repetition of this homage to the past, even as they had balked at unglazed windows. Charles Moore was obliged to satisfy himself with such humble homages to the present as a cedarwood sauna adjoining the master bath and plumbing and electrical systems so complex that Einstein himself might have broken down and sobbed like a child in the course of striving to master them.

Rome in Malibu! Odd as the phrase sounds, it turns out to be but common sense. Moore's playful villa links site, climate and history in a way that strikes us, after the fact, as inevitable. Long ago, the emperor Marcus Aurelius said that even in a palace life can be lived well. Centuries pass, but the truth of his epigram remains intact. Greatly daring, we may emend it to read that even in a beach house in Malibu life can be lived well. Who would not eagerly accept the challenge? □

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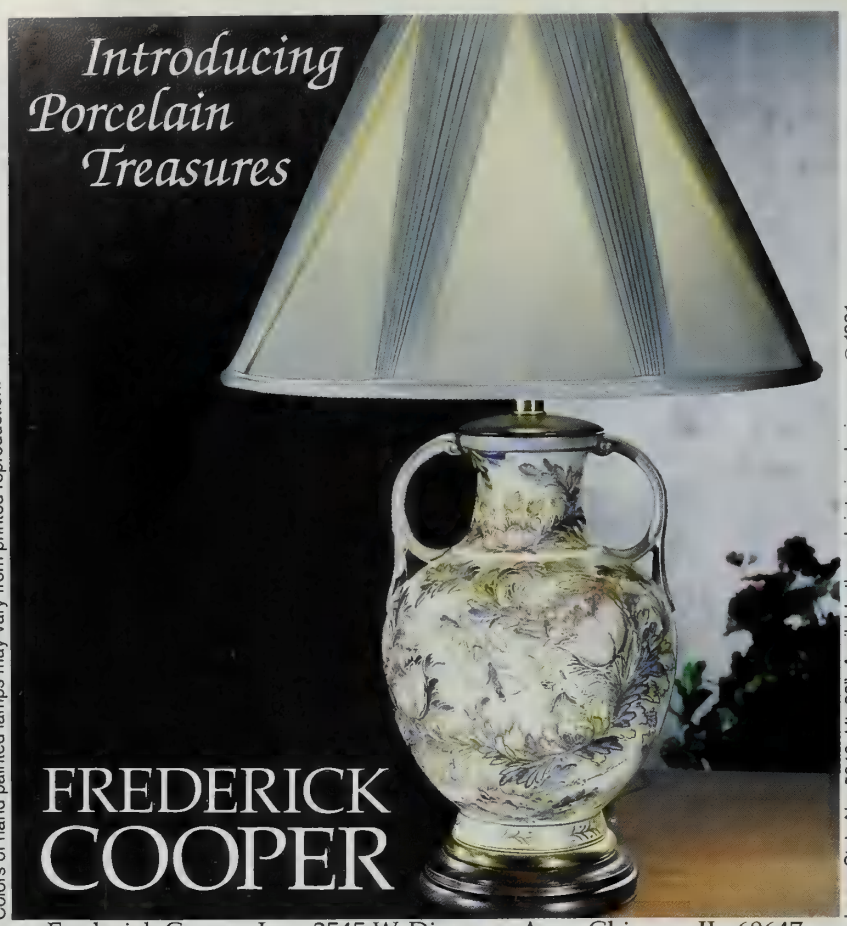
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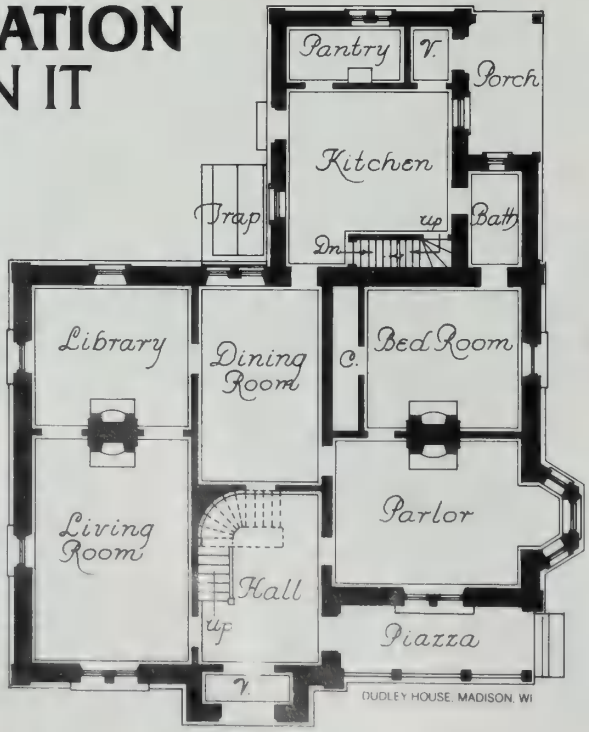


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A Los Angeles House Reflects a Seasoned Eye
continued from page 125

unusual Louis XVI gilt mirror in the main room, carved with ladders, buckets, shears and fruit to celebrate a grape harvest, was purchased for a client nearly fifteen years ago. Wright joyously reacquired it when she renovated her house.

The designer had always wanted a room outfitted with hand-painted Chinese wallpaper. After an on-the-move client offered to sell a pair of coveted Regency chinoiserie tole lanterns back to Wright, he discovered paper with the precise fretwork used in the lanterns; voilà, the powder room was born.

Wright gracefully assembles English, French, Danish, Italian, Dutch, Swedish and Chinese pieces as if they were a concordance of nation-states. At first he explains his modus operandi with the antiques dealer's classic line: "The overall sensibility was high quality—sober with a little twist." A few moments later he reveals the subtext. "I think that the continuity among the objects is my love of the architectural."

From the eighteenth-century Dutch

"The continuity among the objects is my love of the architectural."

commode bordered with exotic woods in the master bedroom, the clean-legged eighteenth-century Danish armchairs and gilt-bronze Corinthian-columned candlesticks in the main room down to the striped draperies, straight-arrow second-floor railing and David Roberts's architectural prints, a clear affection for geometry runs throughout the house.

"I find balance and structure relaxing," the designer explains. "Lines are an antidote to the disquieting—they are peaceful to the mind. They give man comfort and order within the chaos of life." □

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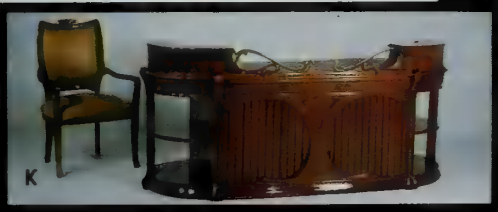
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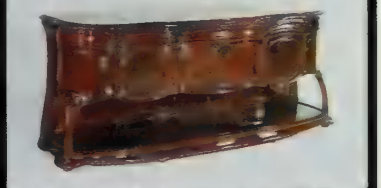




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NEOCLASSICAL CONSOLES IN PALE GREEN
E (47"L x 19"D x 42"H) **C.** FABULOUS 12
ALL 3-TIER CARVED STONE FOUNTAIN WITH
RONZE DOLPHIN DETAILS (14' diam.) **D.**
RIAN 3-PIECE CARVED MAHOGANY GRIFFIN
UR SET IN TUFTED GREEN LEATHER (sofa 6'L)

E. MONUMENTAL HIGHLY CARVED WALNUT EXECUTIVE DESK WITH FULL-FIGURE MYTHICAL DEITIES — MATCHING CREDENZA NOT PICTURED (8' x 50"W) **F.** 3-PIECE WALNUT DELICATELY CARVED ART NOUVEAU BED SET BY MAJORELLE **G.** PAIR RARE MATCHED WALNUT VICTORIAN BOOKCASES WITH BEVELED GLASS AND MUSICAL MOTIF CARVINGS (5' 6"W x 9' 3"H) **H.** ORIGINAL 1870's BRUNSWICK INLAID POOL TABLE (4½' x 9') **I.** PAIR

76 INCH LONG CAST BRONZE RECUMBANT LIONS — PERFECT TO GUARD YOUR ENTRY GATES **J.** 11 PIECE ART DECO PARQUETRY ROSEWOOD AND INLAID DINING ROOM SUITE WITH MOTHER-OF-PEARL DETAILS **K.** LARGE UNUSUAL KIDNEY-SHAPED ART NOUVEAU DESK AND CHAIR WITH BEAUTIFUL BRONZE MOUNTS **L.** AMERICAN VICTORIAN STAINED GLASS LANDING WINDOW (64" x 40") **M.** PHENOMINAL MAJORELLE MATCHING FRONT AND BACK BAR WITH CARVED

CHERRY DETAILS (8' L x 7' 8"H) **N.** THE BEST ART DECO OFFICE GROUP WE'VE OWNED — 3 PIECES IN FLAME MAHOGANY WITH CAST BRONZE EGYPTIAN REVIVAL LEGS AND PANELS (desk 6' L x 3' W bookcase 8' L x 8'1"H) **O.** TREMENDOUS CARVED STONE SPHINXES CIRCA 1880's (90" L x 5' H) **P.** CARVED MARBLE FOUNTAIN DEPICTING THE THREE GRACES (7' 4" H x 3' diam.) **Q.** RARE COLLECTORS 1910 MAXWELL IN FULLY RESTORED CONDITION



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Early California Photography
continued from page 155

promising interpretation of its tenets, allied to a belief in photography as a contemporary art form well suited to the aspirations of Americans.

Edward Weston, for example, made photographs of seashells and driftwood that brought to mind sculptures by Constantin Brancusi. Yet the fact that the subjects had been found on the California shore emphasized that modernism was as much a way of perceiving the world as of reshaping it. In the hands of Weston, Adams, Cunningham and their peers, the camera was a marvelous tool for looking at the world—and specifically California—in this innovative way.

By the thirties, however, California had become home to many strains of photographic practice and experiment, ranging from the glamour portraits of Hollywood specialists such as George Hurrell to the more patrician portraits of the Gledhills, a husband-and-wife team who moved comfortably in the ancien régime world of Santa Barbara and Pasadena society. Elsewhere, photo-historians like Horace Bristol and the German émigré John Gutmann recorded, with a combination of artistry and documentary zeal, the growth of California cities, in terms of both engineering and architectural evolution.

When photography was young, California had been perceived as an arcadian wilderness. By the time the rowdy twenties gave way to the Depression, however, the rapidly expanding urban districts—with their gaudy, car-oriented commercial strips and sometimes bizarre architectural confections—claimed more and more of the photographer's attention. Still, the nature-oriented tradition of Weston and Adams retained a powerful grip on younger men like Minor White. The dichotomy between capturing the wilderness in all its moods and recording the hothouse growth of California's urban sprawl remains central to the western photographic tradition today and was already evident more than half a century ago. □



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Vintage California Design
continued from page 178

brothers crossed the country to visit their parents, who for reasons of health had retired to Pasadena. They liked it so much they decided to stay.

But on an earlier trip west, in 1893, the Greenes had stopped in Chicago to see the Columbian Exposition and had found there the Japanese government pavilion, the fabled Hoo-den, which had obviously moved their contemporary Wright. This discovery of Japan and its relation to their own Craftsman background took them the next year to the Mid-Winter Exposition in San Francisco to see the Japanese gardens, and steadily over the years they cultivated this interest. They must have also studied the great wooden architecture of Switzerland and southern Germany, for in their mature work the Alpine connection was almost as pervasive as the Japanese. A group of their houses along Pasadena's Arroyo Seco is still known as Little Switzerland.

The best examples of the Greenes' synthesizing genius were two Pasadena houses, the Blacker House of 1907 and the Gamble House of 1908. Everything—the detailing, the furnishings, the landscaping—showed strong affinities with Japan. The great wooden masses, the hovering, harboring roofs, suggested Europe just as strongly. The furniture, metalwork, textiles, lamps and other objects were a subtly integrated combination of Greene and Stickley designs as well as those of Rookwood and Grueby. As such, the ensembles formed veritable museums of the California, and American, Arts and Crafts movements.

It was in part the chemistry of the Greenes' work that the historicist architect Ralph Adams Cram admired: "There are things in it Japanese; things that are Scandinavian," he wrote, "... and yet it all hangs together, it is beautiful, it is contemporary, and for some reason or other, it seems to fit California." The English Arts and Crafts architect and designer Charles Robert Ashbee had a similar reaction in 1909. He found the work of Charles Greene to be "among the best there is in this country. Like [Frank] Lloyd Wright the spell of Japan is on him, he feels the beauty and makes magic out of the horizontal line, but there is in his work more tenderness, more subtlety, more self-effacement than in Wright's work. It is more refined and has more repose. Perhaps ... it is California that speaks rather than Illinois."

If the Greenes' work formed a paradigm of the California Arts and Crafts ethos, numerous other gifted men and women developed and complemented their seminal oeuvre. In the San Francisco Bay area, for example, Arthur Frank Mathews (1860–1945) and his wife, Lucia

continued on page 215





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Vintage California Design
continued from page 212

Kleinhans Mathews (1870–1955), were not only noted landscape painters but valued furniture designers as well. They established The Furniture Shop following the ruinous earthquake of 1906, providing wooden objects for upscale clients who were rebuilding after the disaster. Across the bay in Berkeley, architect Bernard Maybeck (1862–1957) created furniture for his own Craftsman houses, much of it derived from his seminal design, with A. C. Schweinfurth, of the prototype Mission furniture for the 1894 Swedenborgian Church in San Francisco.

The most creative California Arts and Crafts silversmiths were Porter George Blanchard (1886–1973) of Burbank, Calabasas and Los Angeles, and Arthur Thumler (1886–1969) of San Francisco. Trained in Boston in his family's flatware business, Blanchard migrated to California in 1923 and the following year became the first president of the Arts and Crafts Society of Southern California. In those years he complemented his earlier commitment to Colonial Revival styles with modernist ideas from Europe. Blanchard combined early hand-hammering techniques with machine processes in the manner articulated by Frank Lloyd Wright in his 1901 Hull House lecture, "The Art and Craft of the Machine." In northern California, Arthur Thumler was one of many gifted craftsmen who were employed by the important San Francisco firm of Shreve & Co. before establishing his own shop.

Dirk van Erp (1860–1933) of Oakland and San Francisco was California's most esteemed Arts and Crafts coppersmith. Trained in his family's hardware business in Holland, van Erp emigrated to America in 1885, first working as a coppersmith in the San Francisco shipyards. In 1908 he opened The Copper Shop in Oakland, and in 1910 he moved it to San Francisco. There he formed a brief but important partnership with designer Elizabeth Eleanor D'Arcy Gaw (1868–1944), whose ideas and patterns he continued to use. In his studio, van Erp avoided industrialized methods and became best known for his copper lamps with mica shades that imparted candlelike luminosity.

As in other areas of the movement, California was rich in its Arts and Crafts ceramists. Ernest Batchelder (1875–1957), who worked in Pasadena and Los Angeles, was noted chiefly for his architectural tiles, winning a gold medal at the 1915 San Diego Exposition. Another such winner at the same occasion was Cornelius Brauckman (1864–1952), who migrated from Missouri to Los Angeles and who produced his Grand Feu Art Pottery in a brilliant spectrum of glazes. The potter Herman Markham

continued on page 218



Scottsdale - Dos Cabezas
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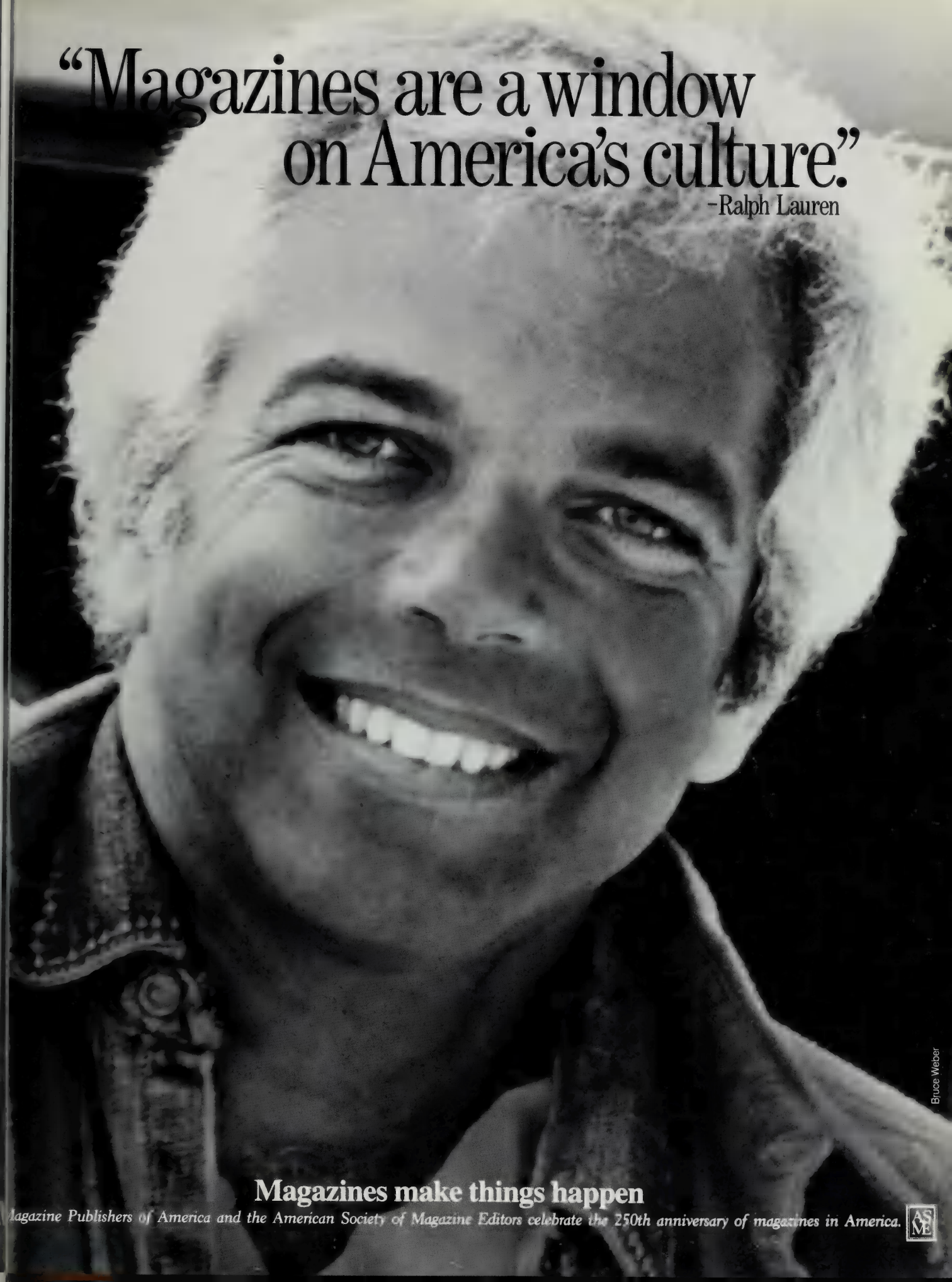
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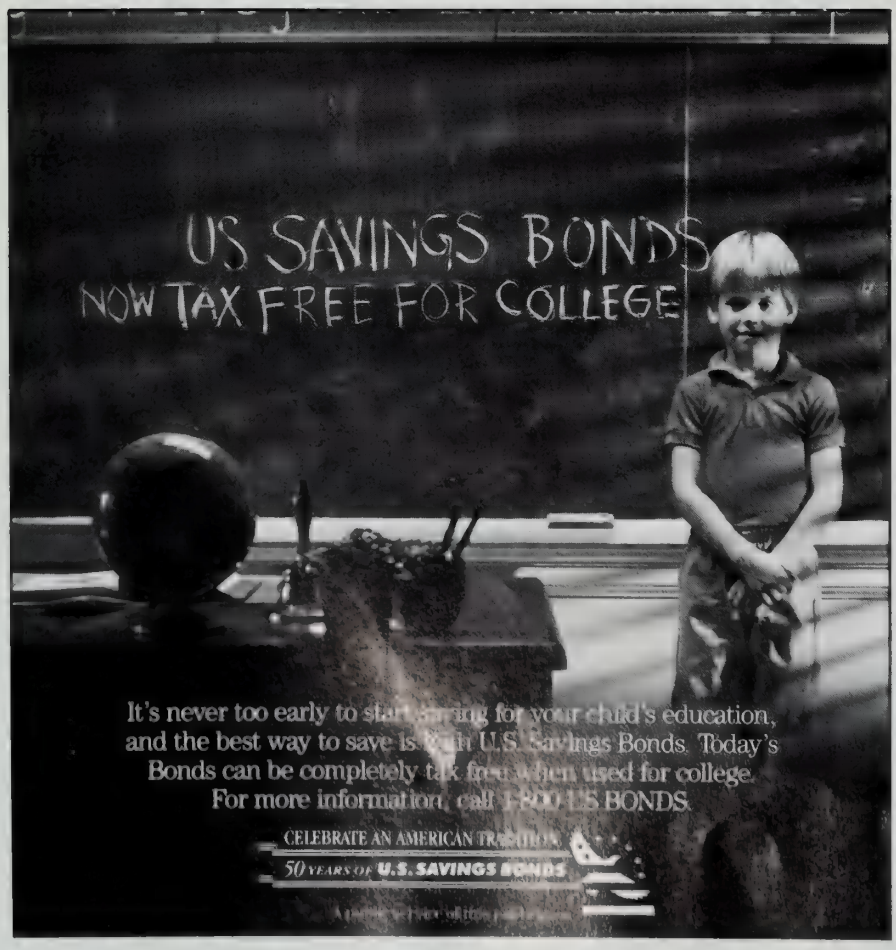
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Vintage California Design
continued from page 215

(1849–1922) made a similar trek from Ann Arbor, Michigan, to National City, near San Diego, where with his son Kenneth he developed glazes with an evocatively antique patina.

A number of California ceramists worked under various labels. A native of England, Frederick Hurten Rhead (1880–1942) produced, from 1911 until 1918, Arequipa Pottery, at the sanatorium of the same name, as occupational therapy for working-class tubercular women. By contrast, at about the same time, he established his own Rhead Pottery workshop in the coastal resort of Santa Barbara. Another English émigré, Alexander William Robertson (1840–1925), founded workshops in Oakland under his own name before developing Roblin Art Pottery in San Francisco; Halcyon Art Pottery in Halcyon, California; and also Alberhill Pottery in Alberhill, California. Another gold medal winner at the 1915 San Diego Exposition, Robertson worked in matte and glazed finishes that were often decorated with applied or incised botanical or zoological motifs.

In 1909 the Pasadena critic and connoisseur George Wharton James, who had served as associate editor of Gustav Stickley's *Craftsman*, founded what he hoped would be its California equivalent. His *Arroyo Craftsman* was to be a quarterly journal encompassing the panoply of West Coast Arts and Crafts, including architecture, landscaping, furniture and decorative arts. It died, alas, after only one issue, but not before James used it to proclaim the prophetic words that "California is destined to become the art center of the world." Today, in the last decade of the twentieth century, James's prophecy for the state has been borne out in all of the arts as California has risen to a position of international cultural leadership. No period or movement, however, was more significant in the ascendancy than the Arts and Crafts impulse of the early twentieth century, when California was, by contrast, "at the edge of the world." □

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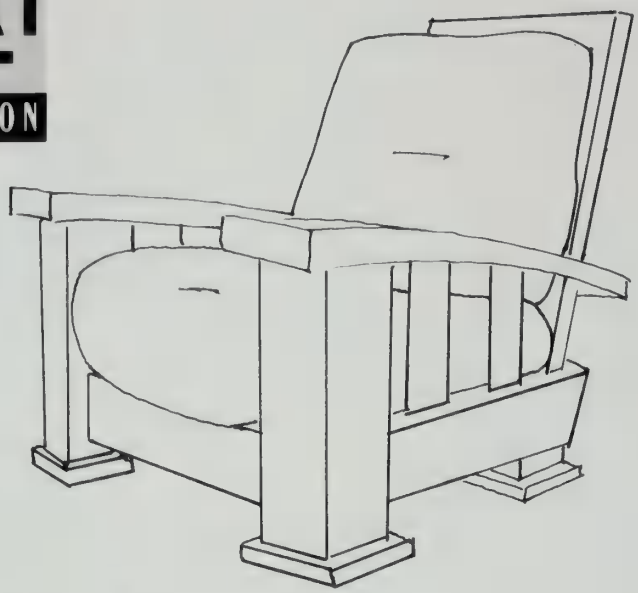
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Los Angeles Story
continued from page 187

come back with the perfect fantasy just by pinning this and that," she recalls. "He really was a wizard."

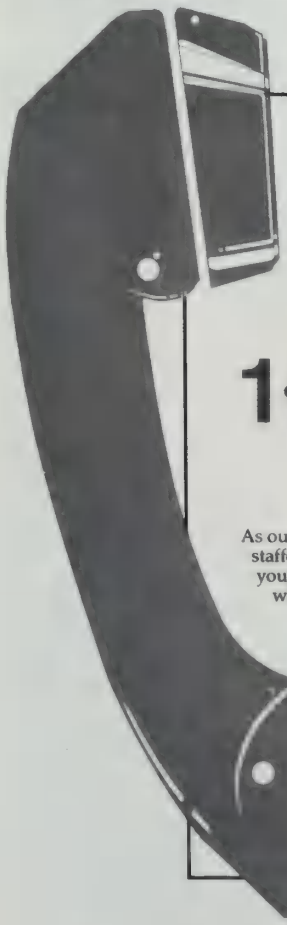
She calls the library, her favorite room, "moody, mystical and almost not of this century." The walls, coated with seven layers of gray, peach, Venetian red and green glaze, read as mauve shimmer. The vaulted ceiling and watery light invite browsing and musing—"never," Burn says, "reading tax reports."

Everything was nearly finished: The walls, ceilings and floors had been transformed; the draperies had been triumphantly displayed; the furniture, all the "old pals" and the new acquisitions had found their niches. Even the garden, with its young willow trees and wandering vines, had begun to bloom. It was only then that Burn sprang into action; in one lightning flash of a week she chose every last yard of upholstery. "I'd never used anything other than pale colors in my houses before. But I was working with a client who was interested in very deep tones. At first I balked, but then I went even deeper than she had visualized.

Luminosity is the sine qua non of a Burn house, regardless of geography.

And of course that changed me—and where I live. Who would ever have thought that I would come to love black and bold prints?"

In one of the classic scenes from *Mary Poppins*, a very proper tea party that begins on the ground heads straight up for the ceiling. And so it is with the latest Burn residence. Just when the most rooted and strongly chiseled of her houses was complete, Diane Burn had one last inspiration: She set an antique French dollhouse in the library high above the windows, some thirteen feet up in the air. One finds her signature there. □



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Rara Avis

In 1985, the man who is said to be Audubon's natural successor, **J. Fenwick Lansdowne**, was commissioned to paint 32 watercolors of rare and endangered Chinese birds. After visiting China and receiving guidance from two experts there, Lansdowne has executed 28 of the paintings; the series will be completed by the end of this year. **Kennedy Fine Arts** has begun publishing a limited edition of 100. Selling for $50,000 for a set of 32, *Rare Birds of China* will be available in May. Kennedy Fine Arts, 26 Little Chester St., London SW1X 7AP; 71-823-2545. In conjunction with the sale, an exhibition of 11 watercolors will open at **Tryon Gallery** (23–24 Cork St., London W1X 1HB; 71-734-6961) June 6 and move to New York in the fall. Information about the New York show can be obtained through Kennedy Fine Arts.



Flower Power

Frank Pennino designs a fair number of "relaxed interiors," and for those, he favors natural and subtle floral arrangements that look good in antique tin cans and old pitchers. The florist of his choice in Los Angeles is **Diane Hardin**. Just before a client is ready to move into a residence he has decorated, Pennino will ask Hardin to add touches of flowers throughout. "People don't walk into a house and say, 'Who does your flowers?' They look natural, as though the owner did them," he says. Hardin's arrangements have a country feel. "I like to use old open roses, Queen Anne's lace and freesias for a light, faded look with soft lines," she says. Aside from collaborating with Pennino, she has a steady stable of clients for whom she makes floral arrangements on a weekly basis. Diane Hardin, 213-455-2133.



Real Renaissance

Reproductions of Renaissance tables, cabinets and chairs, first shown at Verona's "Abitare il Tempo" exhibition last year, are being produced by three Italian workshops.

Arte del Legno creates such pieces as a Gothic-style cabinet and a small cupboard (left) inspired by a medieval Hungarian tabernacle. A chest, complete with a cleverly concealed recess, duplicates a 16th-century South Tyrolean piece in an Innsbruck museum. Arte del Legno also produces multiple-tone wood ceilings and carved doors. Arte del Legno, Via Boldrini 11, 27029 Vigevano (Pavia); 381-36293.

At **Tarpac** a medieval rustic kitchen unit inspired the design of a large, solid chestnut chest with an archaic painting on the inside of the lid and, on the front panel, carved rosettes on both sides of a carved coat of arms. The original is in the Museo Bardini in Florence. Another Tarpac piece is a hand-finished chestnut table-bench with a hinged top, which, when lifted, becomes the back of the bench. Tarpac, Via Campitello 1R, 55060 Guamo (Lucca); 583-94312.

The designers at **Triangolo** were inspired by the imagination of Renaissance painters to create a limited furniture series. A hurled beech stool was taken from a 16th-century Alessandro Fei painting called *Il Barbiere*. From a fresco in the Church of Sant'Eustorgio in Milan, Triangolo designers copied a geometric bench. Triangolo, Via Passeri 85, 61100 Pesaro; 721-31000.

continued on page 224

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When an artist does trompe l'oeil in your house, the work goes on for weeks, sometimes months," says Dimonah Basha of **New Pompeii**. "We, on the other hand, paint frescoes using watercolors on a base of ground stone on movable pieces of canvas, so that we can take as long as we need in our workshops to create architectural and trompe-l'oeil effects, and then the installation in your house only takes a day or two." The convenience of this method, created by Basha and her partner Mehmet Iksel, is only one part of an inventive line of wallcoverings that the two have designed and are producing in Rajasthan, India. In their workshops, they have created everything from an architectural perspective reminiscent of Piranesi to a blown-up detail (above center) of a Neoclassical fireplace designed by the Adam brothers to re-creations of Pompeian wall paintings, precise down to the representation of missing fragments.

New Pompeii is represented by L.C.S. in New York and J. Robert Scott in Los Angeles, where pieces can be bought or commissioned in any size from the existing repertory of designs. As well as the lively architectural and trompe-l'oeil pieces, New Pompeii has a line of more conventional wallcoverings, available in nearly 40 colors in natural pigments that are also crafted in the fresco method. The company also has wallcoverings with silk-screened images imposed on the ground-stone surface, some of which have the grand, slightly decadent imagery of 18th-century Venetian damask. Robert Metzger and Mark Hampton are among the interior designers who have unearthed these wonders of New Pompeii.

At **Lamontage**, a showroom occupying the space of Andy Warhol's former Factory (860 Broadway, New York 10003; 212-777-3005), textile entrepreneur Dora Manné has created a series of wall panels and rugs made by felting. This process, which involves entangling layers of wool, allows textile designer Patty Madden to use different colors of felt "like paint built up on a canvas." The layered felt is then cut and shaped or constructed into designs for rugs that are laminated for durability. Among the [illegible] that have intrigued designers Sam Botero, Stephen Shadley and Richard Gillette are a series of *faux*-animal skins—leopard, tiger and zebra—and a set of mosaic rugs (above left) constructed with individual fragments of layered felt. Lamontage is also represented in New York at L.C.S.

Patterson, Flynn, Martin & Manges (Patterson, Flynn & Martin before its move into New York's D&D Building just over a year ago) continues to display to advantage Portuguese and Chinese needlepoint rugs; more than 50 varieties of rugs made with a Wilton weave in Paris, some showing high-Victorian colors, geometry and curlicues; and the exclusive American line of Colefax & Fowler carpets, which range from traditional C&F imagery of rosebuds on a white background in *Bowood* to a monochromatic background sparsely studded with faceted stars in *Bywell*.

The newest designs, however, which succeed in being traditional and completely fresh at the same time, are in the Royal Brighton Pavilion Collection. The group of 11 rugs came about when David Martin, president of the firm, was called on to do restoration work at the Brighton Pavilion. Although *The Queen's Corridor* in the collection is a re-creation of an original rug, some of the most interesting are PFM&M designs that use elements of the fantastical building itself. *Royal Chinoise* (above right) has the feel of a Chinese puzzle or a vase in shades of peach, purple and blue; *Royal Egret* frames dragons and birds from Chinese mythology in a fretwork border, this time in a paler blue and using pinks and golds; while *Royal Palm* takes the famous gilt palm-shaped pillars in the Brighton Pavilion kitchen as a departure point and imposes them on a Chinese-red background enclosed in a gold-colored fretwork border on blue.

continued on page 226

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Designer's Sources

Mel Dwork's penchant for interior designs incorporating a cultural mix of objects means he and his staff are often scouring Manhattan for items from the Orient, Africa and Scandinavia.

For African antiques, Dwork heads to **Mythic Arts of Africa**, which offers artifacts, antique textiles and 17th- to 19th-century objects used as local currency. These iron or copper pieces might be shaped like giant horseshoes, such as those used in central Zaire as bridal payments, or they might resemble bundles of wheat tied with leather straps, the currency used by the Loma of Guinea and the Kissi of Liberia. An exhibition of the "currency" opens at the gallery in May. Mythic Arts of Africa, 594 Broadway, Room 308, New York 10012; 212-941-5968.

Another shop is **Contemporary Porcelain** in SoHo. "You can find teapots that are artsy without being dysfunctional," Mel Dwork says. "They range from the Japanese-inspired minimal and understated to wildly colored and shaped." Owner Lanie Cecula shows one-of-a-kind European ceramics alongside husband Marek's sleek, avant-garde dinnerware, teapots and sake sets. Contemporary Porcelain, 105 Sullivan St., New York 10012; 212-219-2172.

Designed for Reading

In his latest book, ***Arts and Crafts Carpets*** (David Black; about $90), Malcolm Haslam studies the rugs and surveys the designers who created them. One chapter is devoted to William Morris, while designs by C. F. A. Voysey (right), Lewis F. Day and others occupy a section on designers who worked for carpet manufacturers. The publication coincides with an exhibition of Arts and Crafts carpets at David Black's gallery, 96 Portland Rd., London W11, May 22–June 22. Examples of other Arts and Crafts carpets are in the Antiques feature, *AD*, April 1991 . . . Macmillan Publishers has announced that in three years it intends to finish a 30-volume reference set on international art, architecture and design. ***The Dictionary of Art*** is already seven years in the making and will contain more than 21,000 artists' biographies and articles on styles, movements and decorative arts. Details from Grove's Dictionaries, 15 E. 26th St., New York 10010; 212-481-1332.

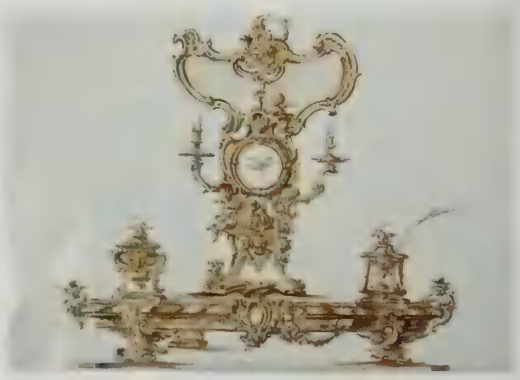


Silver Wares

A rare album of 120 designs for silver and works of art by the prestigious Valadier family of silversmiths will be exhibited May 15–June 2 at **Artemis** in London. A record of the changing Italian taste in works of art between 1720 and 1820, from early Rococo to Neoclassical, the decorative drawings of an inkstand (right), centerpieces, wine coolers, lamps and other pieces will be accompanied by some of the objects they illustrate. Sanctuary lamps of silver and silver gilt from Wardour Castle will be on display alongside a bronze figure of a striding horse and tableware loaned from private collections to Artemis, which specializes in old-master and modern paintings and classical antiquities. Artemis, 15 Duke St., St. James's, London SW1 6DB; 71-930-8733.

Talking Textiles

Sally Sirkin Lewis's new line of fabrics for J. Robert Scott—the Chairman of the Board Collection—was designed to be as easy on the eye in the office boardroom as in a CEO's own residence. Claret Group includes *Charing Cross* and *Harlequin*, all woven wools in damask or epingle; Empire Stripe is also a pure wool available in 11 new colors, including ebony, platinum, mango and claret; the Rose Déco Group is a jacquard woven cotton-and-viscose blend; and the Celadon Group is a reworking of the handwoven Thai silks in the Classic Silk Collection. J. Robert Scott, 8727 Melrose Ave., Los Angeles 90069; 213-659-4910.



continued on page 228

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Deck the Walls . . .


COURTESY EON ARTS

Several top designers have revealed the identities of their favorite decorative artists.

"I don't want to give out her name, but I owe it to her," Carleton Varney says of decorative painter **Deborah Lambeth**. Since her first commission from Varney more than ten years ago, Lambeth has done stenciling in many of his projects, including Jimmy Carter's former yacht *Sequoia* and the ceiling of the Waldorf Towers lobby (*AD*, March 1988). Recently named a master craftsperson in American and English japanning by the Historical Society of Early American Decoration, she is also experienced in trompe l'oeil, glazing and gilding. By appointment only. Deborah Lambeth, 114–116 Front St., Schenectady, NY 12305; 518-393-8932.

Bunny Williams recommends **Eon Arts**' Lisa Frank and Maureen Fullam. "They're very meticulous," Williams says. "I like to work with them because they take your ideas and develop them. They're always excited about new possibilities—mainly textures and stenciling with overglazing." Their glazed murals can be done on canvas, then applied to a wall or ceiling. Other specialties include *faux-bois* doors with marquetry (above). Eon Arts, 457 Broome St., New York 10013; 212-941-1170.

The **Painted Decoration Studio**, under the direction of Frank Figaro, takes stenciling a few steps further, painting patterns, then peeling them away in parts to make them appear as if they had been there forever. That technique was used in a house Billy Francis was designing. The studio has created walls that seem to be covered with cracked wallpaper and has painted maps on walls. By appointment only. Painted Decoration Studio, 344 W. 38th St., New York 10018; 212-967-1533.

Frank Pennino recommends veteran fresco artist Christian Granvelle and his team, Benjamin Reid and Catherine Lutz, at **Archeos** for their smooth, weathered plaster surfaces in pastel and earthy shades. "I like them for their look and mood. Their plaster is beautiful," Pennino says. Employing a technique akin to the *tadelakt* process of using river rocks to rub pigments onto plaster, which Granvelle learned in Marrakesh while painting murals for the Hotel Tichka (*AD*, Jan. 1987), the trio at Archeos "give walls a naturally aged look," Reid says. "There are no obvious signs, like cracking." Archeos, 2745 Torito Rd., Montecito, CA 93108, 805-969-0587; 5 rue Littré, 75006 Paris, 45-49-94-18.

Steve Chase only recently brought in three decorative painters to adorn the walls of two San Diego houses he was designing. "After so many years of using wallcoverings, I wanted to experiment with different finishes," he says.

The Pompeian walls and ceiling in one house were the fruit of **Matt Stevens**'s labors. Stevens, who says he has rendered "hundreds" of sky ceilings during his career, leans toward medieval hunting scenes (below), and 16th- and 17th-century Mediterranean painting, and is often called to Europe to paint frescoes. Another popular request is country French kitchens, in which the fronts of the cabinets are painted with kitchen objects. Matt Stevens, Box 87441, San Diego 92138; 619-239-6288.

F. Sean MacDonald, with help from his associate **Barbara Crowley**, glazed the walls of one of Steve Chase's residential projects to give them an old Tuscan-style plaster finish. He also painted botanicals and antiqued cabinets and panels. MacDonald offers an array of finishes, and is often commissioned to do wall glazing and a fine 22-karat-gold gilding that he antiques for a more subdued hue. F. Sean MacDonald, Box 338, La Jolla, CA 92038; 619-454-3289.


COURTESY MATT STEVENS

Chase asked **Debra Sievers** to paint an Italian country scene with trompe-l'oeil draperies on the wall of a bedroom in one of his residential projects. Besides doing trompe l'oeil, she specializes in murals, and has painted a number of them for restaurants. She also paints large canvases on commission. By appointment only. Debra Sievers, 820 Fifth Ave., San Diego, CA 92101; 619-237-1123.□

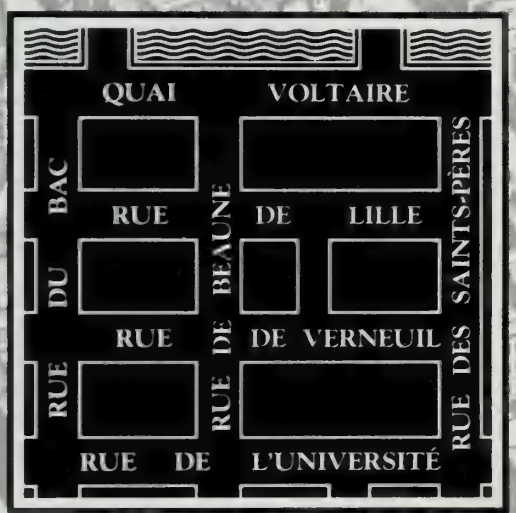
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Modernism Inc.
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San Francisco, California 94105
415/541-0461

Tobey C. Moss Gallery
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Los Angeles, California 90036
213/933-5523

Suzanne Royce and Associates
1408 Kearny Street
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415/391-8070

Jack Rutberg Fine Arts, Inc.
357 North La Brea Avenue
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213/938-5222

Pages 96–100:
Garth Benton
P.O. Box 1064
Pebble Beach, California 93953
408/372-7457

Robert Crowder and Associates
8417 Melrose Place
Los Angeles, California 90069
213/653-0200

Evans & Brown
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San Francisco, California 94124
415/648-9430

Harrison Howard
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La Jolla, California 92037
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Pages 138–145:
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206/467-1144

Pages 146–151:
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Robert Steinwedell
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3530

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California 94108

G. Ray Hawkins Gallery
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Santa Monica, California 90401
213/394-5558

Robert Koch Gallery
49 Geary Street
San Francisco, California 94108
415/421-0122

Pages 168–173:
Leavitt/Weaver, Inc.
451 Tully Road
Modesto, California 95350
209/521-5125

Pages 174–179:
The Arts & Crafts Shop
1417 Bridgeway
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415/331-2554

Bryce Bannatyne Gallery
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213/396-9668

Isak Lindenauer
4143 Nineteenth Street
San Francisco, California 94114
415/552-6436

Jack Moore—Craftsman Furniture
59 East Colorado Boulevard
Pasadena, California 91105
818/577-7746

Pages 180–187:
Diane Burn
28 quai de Béthune, Appartement DB
75004 Paris, France
33-1-43-25-26-97

Karin Linder
629 East Sixth Street
New York, New York 10009
212/598-0559

Pages 192–197:
Ron Collier
9191 Saint Ives Drive
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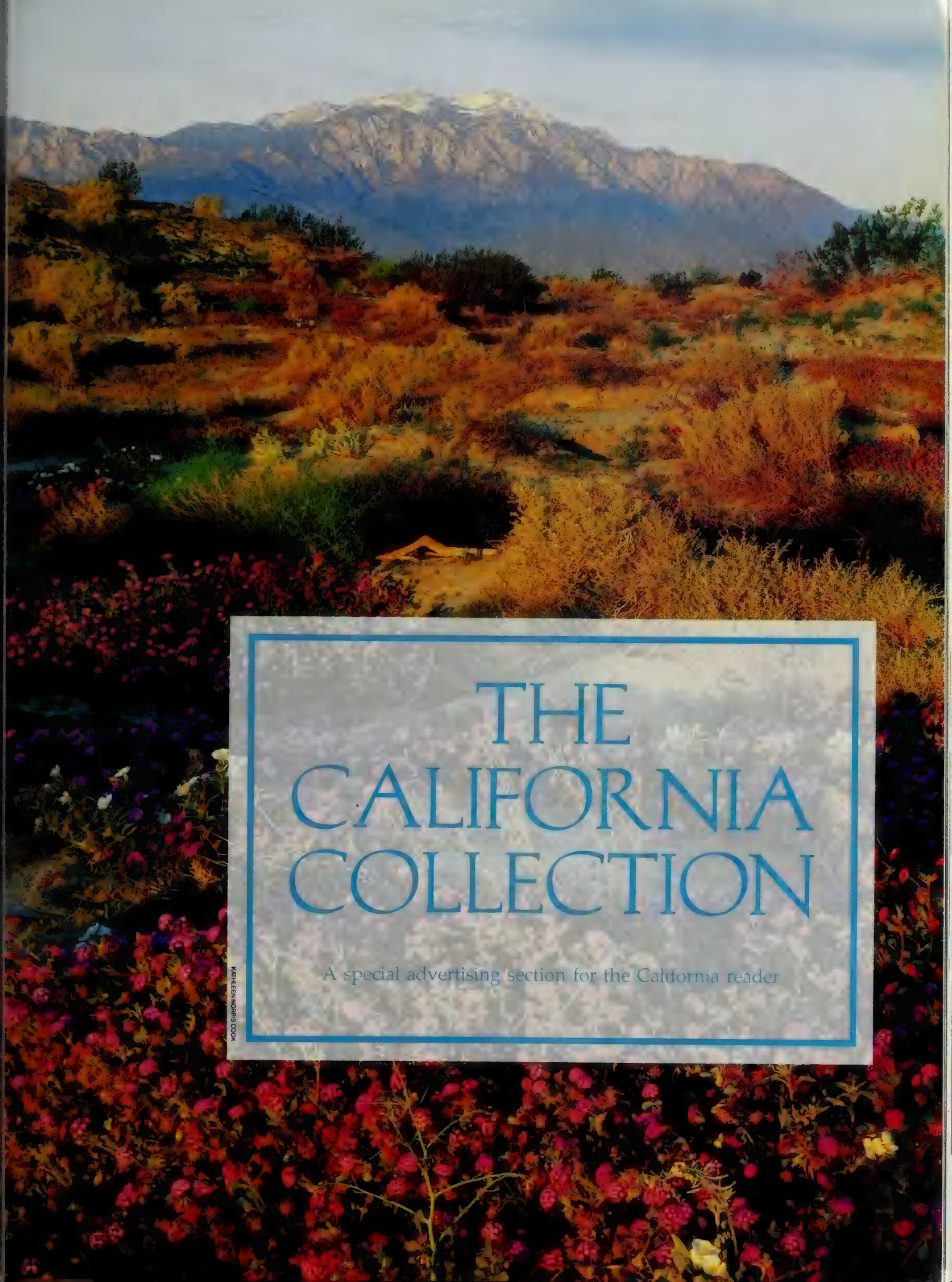
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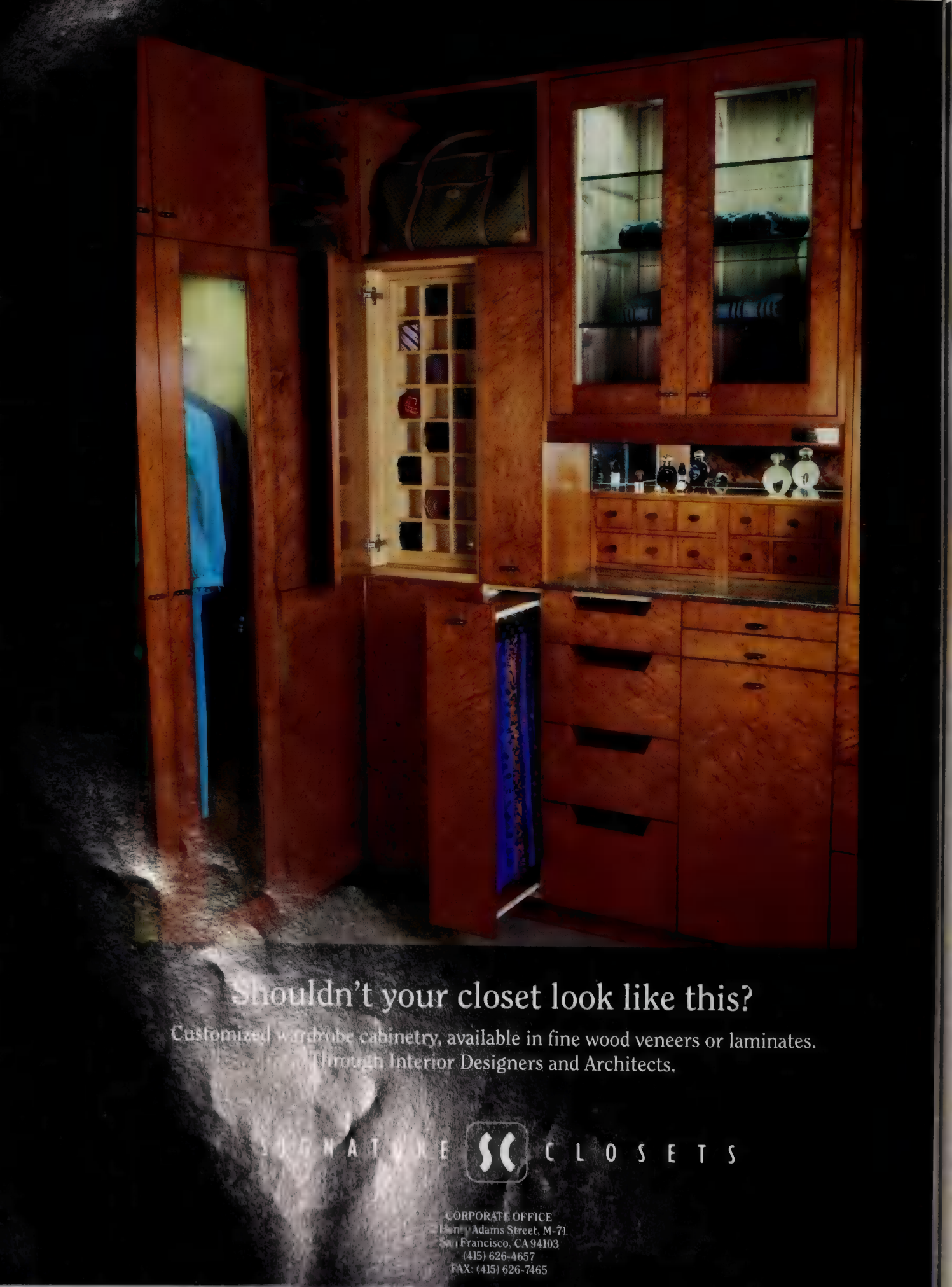
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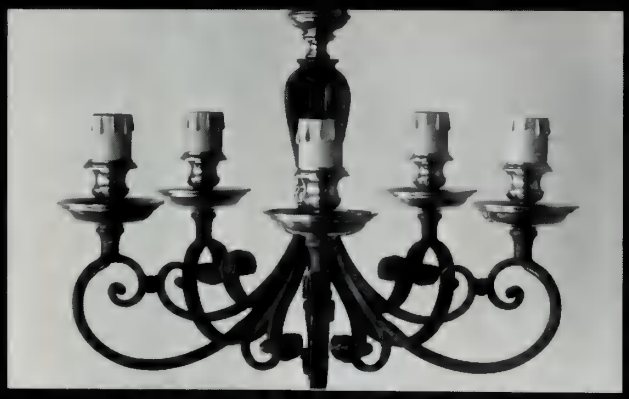
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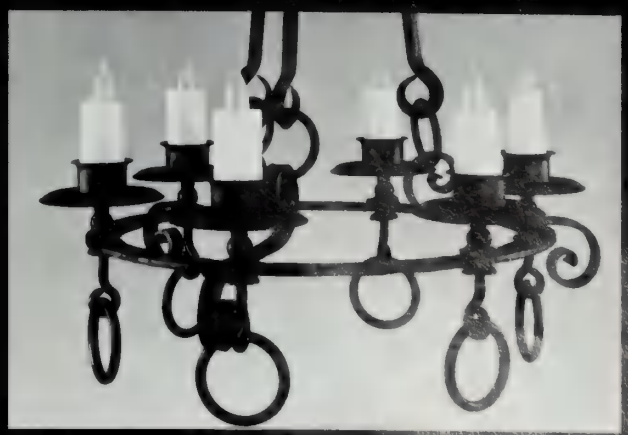
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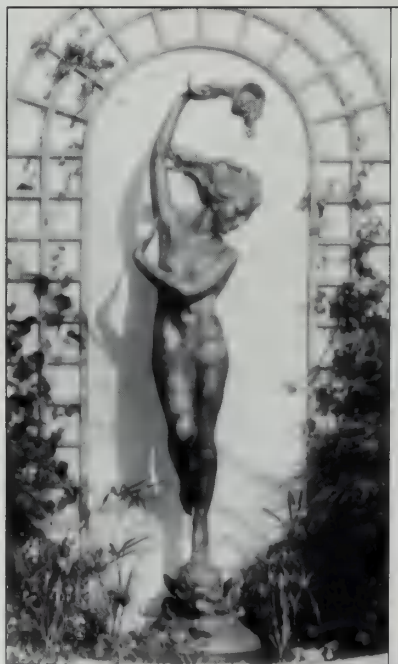
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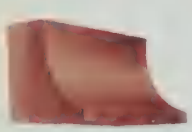
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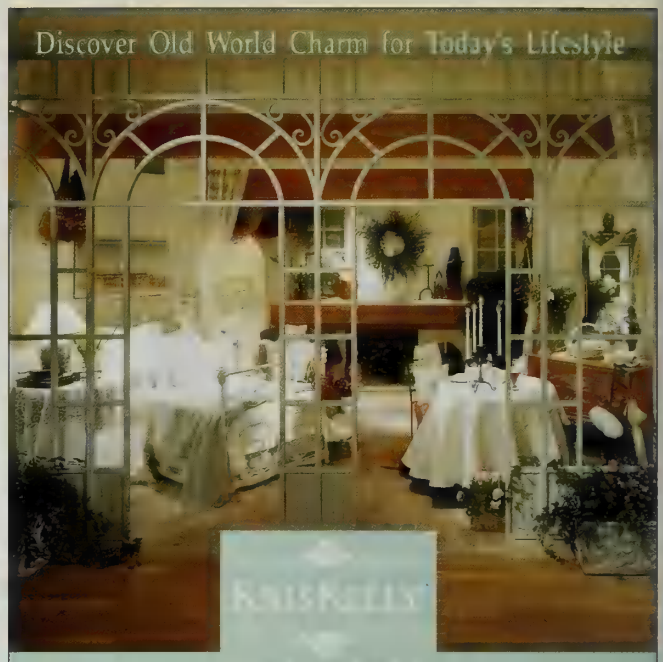


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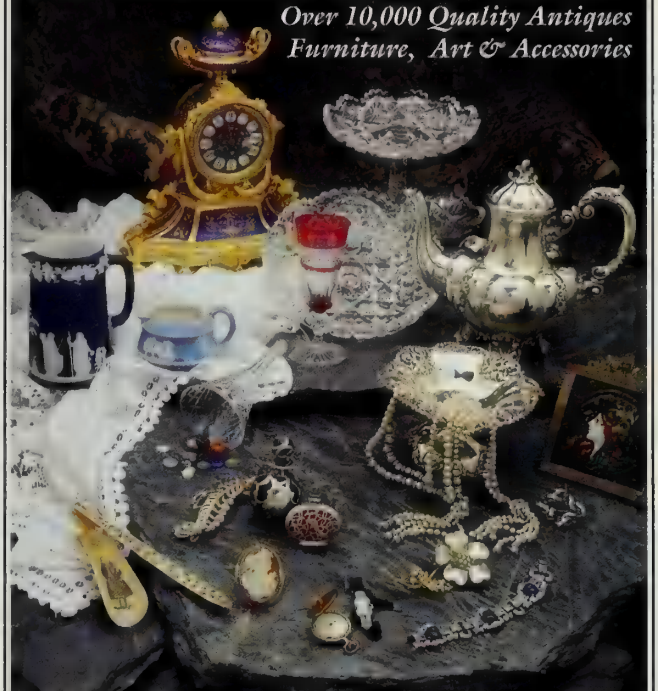
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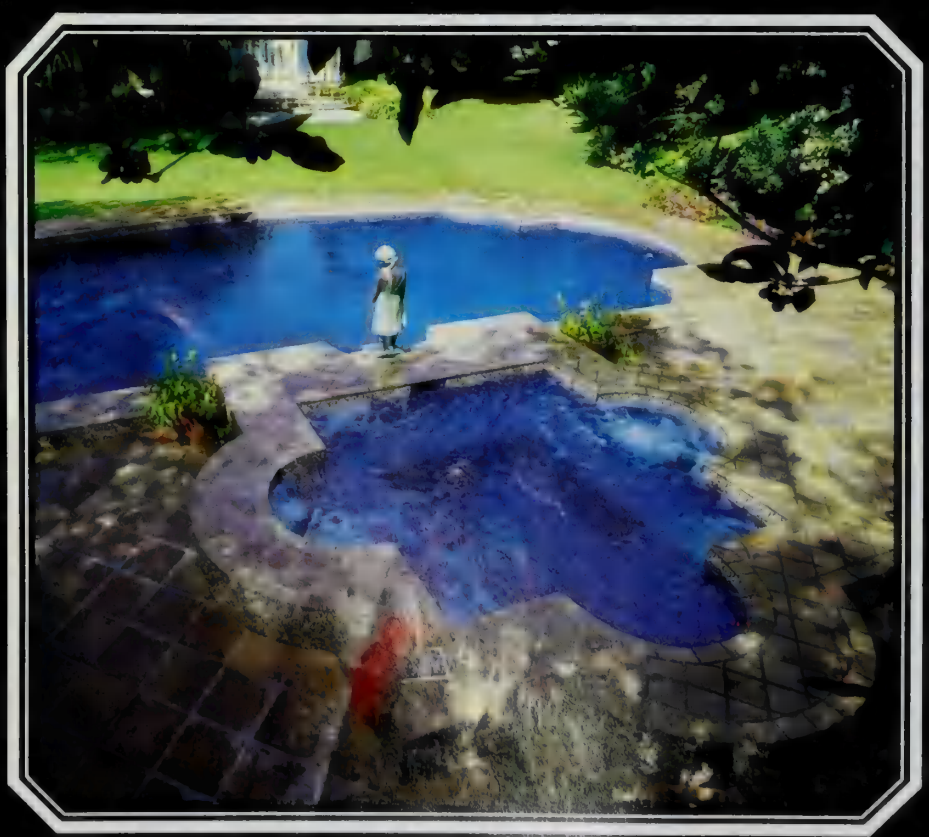
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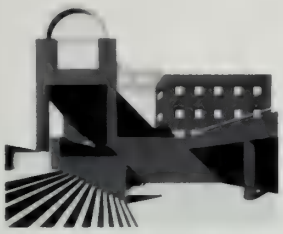


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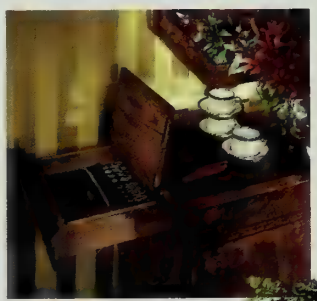


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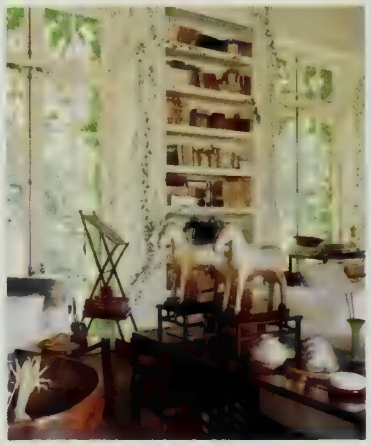


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TABLE OF CONTENTS

June 1991

ARCHITECTURAL DIGEST



COVER: Oriental pieces and country furnishings accent the living room of interior designer Rose Tarlow's residence in a southern California canyon. Photography by Derry Moore. See page 88.

12 **Letters from Readers**

17 **People Are the Issue**

28 **Contributors**

34 **Guest Speaker: Paul Theroux**
A House and a Half on Florida's Gulf Coast

50 **Antiques Notebook**
Richard and Mollie Mulligan's Los Angeles Country Fare
By Irene Borger

56 **Artist's Dialogue: Jules Olitski**
Abstract Pursuits in New Hampshire
By John Gruen

68 **Mr. Blandings' Dream House**
Revisiting an American Icon in Connecticut
By Anne Edwards

80 **Architecture: Hugh Hardy**
Improvisational Flair for the Architect in Massachusetts
By Robert Campbell

200 **AD-at-Large**
Inside the Design World

208 **Reader's Directory**

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COLLECTOR'S EDITION
AMERICAN COUNTRY HOUSES

88 **California Pastoral**
Evoking a European Country Aesthetic in a Designer's Canyon Refuge
Interior Design by Rose Tarlow, ASID
Text by Michael Webb/Photography by Derry Moore

100 **Sandro Chia at Enterprise Farm**
The Artist's Spirited Restoration of His Hudson Valley House and Studios
Text by Steven M. L. Aronson/Photography by Durston Saylor

110 **Ode to Aspen**
Environmental Ethos near the Roaring Fork River
Architecture by Steven Conger, AIA
Text by Michael Ennis/Photography by Mary E. Nichols

118 **Architectural Digest Visits: Mary Tyler Moore**
A Complete Retreat for the Actress and Her Husband in Upstate New York
Architecture by Trumbull Architects
Interior Design by Timothy Macdonald
Text by Steven M. L. Aronson/Photography by Durston Saylor

128 **Mississippi Modern**
A Contemporary Country House with East Indian Ties
Architecture by Arthur Q. Davis, FAIA
Text by Beth Dunlop/Photography by Steven Brooke

134 **A Montana Landscape**
Creating Rural Elegance on Flathead Lake
Architecture and Interior Design by David Sheridan
Text by Michael Frank/Photography by John Vaughan

142 **Art: Paintings of the American West**
Canvases That Capture the Grandeur of Unknown Territories
Text by Robert Rosenblum

148 **Green Meadow Farm**
An Informal Equestrian Haven in Dutchess County
Interior Design by Susan Orsini
Text by John Taylor/Photography by Peter Vitale

152 **In the Pioneer Spirit**
Updating the Log Cabin Vernacular in Colorado
Architecture by Margaret McCurry, FAIA
Text by Suzanne Stephens/Photography by Robert Pisano

156 **View from Hoover Hall**
Tom and Bunty Armstrong's Island House
Interior Design by Pamela Banker
Landscape Architecture by Morgan Wheelock
Text by Brendan Gill/Photography by Alec Marshall

164 **Antiques: Rustic Furniture**
Handcrafted Designs Filled with Folk Art Charm
Text by Meryl Gordon

170 **Colonial Air in Litchfield County**
A Designer's Bucolic 18th-Century Connecticut Residence
Interior Design by David Laurance
Text by Nicholas Fox Weber/Photography by Durston Saylor

176 **Reorientation on Long Island**
Infusing a Seaside Cottage with Architectural Character
Architecture by R. M. Kliment, FAIA, and Frances Halsband, FAIA
Interior Design by Mariette Himes Gomez
Text by Suzanne Stephens/Photography by Norman McGrath

180 **Sporting Life at Fort McKee**
Unexpected Refinements for a Cabin in New York State
Interior Design by Arthur E. Smith
Text by Hunter Drohojowska/Photography by Peter Vitale

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

The February 1991 issue is exciting! It is refreshing to see the warmth and creativity of European and Scandinavian houses and castles. We can't all have such homes, but it is the feeling, drama and atmosphere of the lovely interiors you feature that give us ideas. There is nothing inspiring about a nearly empty modern house that looks more like a drugstore than a home. Less is exactly that—less.

Dawn Jarvis
Seattle, Washington

Thank you for introducing me to the work of Alexander C. Gorlin. Your article "Modern Neoclassicism for a Florida Residence" (*Architectural Digest Architecture,* February 1991) was truly outstanding. I was also impressed with Val Arnold's interiors ("In San Francisco").

Heather Di Domizio
Toronto, Ontario, Canada

Didn't Thomas Britt have time before the photographer arrived to find some appropriate pots for the cyclamen on the mantel of the lovely fireplace shown on the cover of your February 1991 issue? The setting for an otherwise beautiful room is completely spoiled by the effort of the designer to contrive something original for the mantel decoration.

J. Harrison Hawthorne
Cañon City, Colorado

I received a subscription to *Architectural Digest* for Christmas and have already had several hours of pleasure savoring the photos and learning from the text. But I have come across a baffling anomaly: the cover house in the February 1991 issue. Why, oh why, did you include this frowsy dump in your magazine, much less feature it? Is this an inside joke, or are you being blackmailed?

Rosemary Frazier
Seal Rock, Oregon

The February 1991 issue of *Architectural Digest* is superb. Your articles "A Cultivated Style," "Royal Heritage at Chalet Santana" and "Observing Traditions" have given the lovers of organized clutter a delightful treat! Thank you for sharing with us the dignity, refinement and charm of rooms overflowing with beautiful objects of quality. They each reflect comfortable and easy living not found in starkness and stainless steel.

Nelldeane Price
Birmingham, Alabama

I have just finished reading the article on John Lautner in the *Architectural Digest Architecture* section in the February 1991 issue. While the house is fascinating, I find the reference to its "enthusiastic embrace of nature" offensive. The problem is the effect of all that glass on wildlife. Every backyard birder knows of the hazards imposed on birds by glass. Reflections confuse flying birds, and they crash and die. Any house with so much glass that its human inhabitants must "extend a groping hand outward while crossing from one area to another" has got to create problems for the local bird population. From a naturalist's point of view, this style of architecture is cruel—not at all embracing of nature. Why not feature a design that is truly environmentally sensitive and responsible?

George M. Kiesel
Massapequa, New York

Not all *Architectural Digest* readers are privileged to own the magnificent houses, apartments and estates that have been featured in your pages over these many years. Personally, I find each issue a learning experience, an escape from the ordinary and, most of all, an opportunity to dream. Thank you for making it possible.

Dorothea Gruenerwald
Colorado Springs, Colorado

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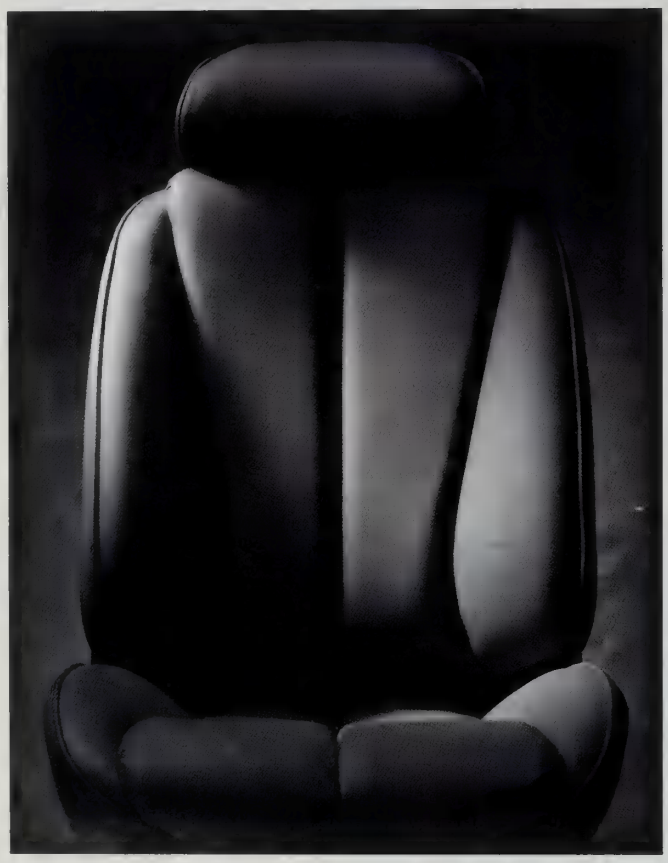
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PEOPLE ARE THE ISSUE


AARON RAPEPORT/ONYX

"I started my training at twenty, and when I felt I'd learned enough, I traveled—always following the sun," says renowned chef Roger Vergé, whom we visit next month. Vergé eventually settled in Provence, where his restaurant Le Moulin de Mougins remains a culinary mecca. The July issue also includes sun-filled features on Dale and Patricia Keller's house on Hydra, and a Carleton Varney design on St. Croix. On an island off New England, Robert A. M. Stern has built a richly traditional summer retreat, while in Palm Beach, Juan Pablo Molyneux reworked a classic Addison Mizner house for a prominent collector. Other bright spots are stories on Samuel Botero, Robert Metzger and Michael de Santis. And in Paris, Tiffany design director John Loring has created a very personal apartment. Though he followed his heart rather than the sun, the result is warm and illuminating.

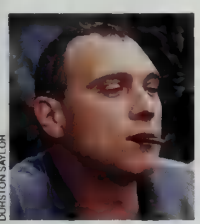
Paige Rense *Editor-in-Chief*


DERRY MOORE

Rose Tarlow

California Pastoral

Rose Tarlow learned early that a successful design project always involves an element of chance. "When I did my first interior," she remembers, "there came a moment—like a bolt of lightning—when I realized that just putting a beautiful old pillow in a place it wasn't meant to be pulled the whole room together and made everything look wonderful." Her own residence in southern California is a new house that has the air of having been there for generations, the result of her improvisational style and her highly personal taste. "I didn't want something that seemed phony," she says. "In fact, I even succeeded in convincing the pest control people—they couldn't understand why such an old-looking house had no termites!" *See page 88.*


DURSTON SAYLOR

Sandro Chia

Sandro Chia at Enterprise Farm

It was in the Hudson Valley that painter and sculptor Sandro Chia first discovered what he calls "real nature"—something he says no longer exists in his native Italy. "There, nature has been carved for centuries by man. In New York State you find places that have not been explored. It is like the difference between the wilderness and a huge garden—a garden in the good sense, but also not the good sense. It has been tamed." At Enterprise Farm, his sprawling property in Dutchess County, Chia has restored the existing structures—converting one, an old barn, into a studio—created a new studio, repaired a dam and rebuilt the dry-stone walls. Certainly, Chia (who has several upcoming exhibitions, including a show at Florence's Palazzo Medici-Riccardi in September and another at the National Gallery in Berlin early next year) has a true propensity for restoring. In Tuscany he resurrected an abandoned thirteenth-century castle and stables from the seventeenth century (see *Architectural Digest*, January 1990), and converted them into a residence and studio. *See page 100.*


MARY E. NICHOLS

Steven Conger

Ode to Aspen

"Steve and I spent years massaging the plans," says Richard Lewis of the house architect Steven Conger created for him and Donna Allen near Aspen, Colorado. Lewis had built other properties, but this marked the first time it was a residence for himself. He was convinced, he says, "that the owner of a prospective house should be on hand, and I was there daily and did some of the work myself." Conger, who brought in Linda Bedell to do the interiors, has equally strong feelings about getting to know intimately a house that he designs. "If possible, I like to live in it when it's completed, before the clients move in. You notice little things, such as the subtlety of the light or that a fan is hanging too low. You do all sorts of minor fine-tuning that way, and the clients seem to like it. I think it's a good idea for both the architect and the designer. Most architects aren't big on feedback." *See page 110.*

continued on page 20



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THE WOMAN'S FRAGRANCE BY RALPH LAUREN

Neiman Marcus

continued from page 17


HARRY BENSON

Robert Levine
Mary Tyler Moore

Architectural Digest Visits: Mary Tyler Moore

"The area is wonderful in that it's not terribly developed and yet it's not so rural that you don't have the stores and services you need to make life really comfortable. It's a perfect combination," says Mary Tyler Moore. The actress and her husband, Dr. Robert Levine, are enchanted not only with the area in upstate New York where they now spend long weekends and summers but with their country house, set on more than thirty acres, with a state-registered trout stream on the property. So enchanted, in fact, that the actress says that between tending to her horses and dogs and puttering around in her garden, she no longer has the time to take on a regular television series. She was seen last November in *The Last Best Year* and *Thanksgiving Day*, and in February she celebrated the twentieth anniversary of *The Mary Tyler Moore Show*. But thanks to the extensive renovations by Debra Wassman and Jonathan Lanman of Trumbull Architects and interior designer Timothy Macdonald, her "Cotswold" house in the country provides Mary Tyler Moore with the perfect excuse for picking her roles carefully. *See page 118.*


STEVEN BROOKE

Arthur Q. Davis


STEVEN BROOKE

Siddarth and
Yashodhara
Bhansali

Mississippi Modern

Over the course of his career, New Orleans architect Arthur Q. Davis has designed such prominent buildings as the Louisiana Superdome in New Orleans, the Stanford Court Hotel in San Francisco and the United States Embassy in Saigon. For Siddarth and Yashodhara Bhansali, Davis has created a Mississippi weekend house in which, he says, "one space is always moving visually through to the next, and all is united to the outside." While the couple share many interests, they have some separate collecting pursuits. Yasho, an Indian princess, buys paintings of the eighteenth-century Maratha kingdom as well as ceramics, textiles and miniature paintings from her family state of Madhya Pradesh. Sid buys the beautiful and ornate carvings and tapestries that tell the story of the Jain religion. "But," says Sid Bhansali, "our interests are primarily tribal and folk art," and together they have assembled a fine collection. The combination of Welsh and English furniture with the array of Indian art is uncanny, almost as if the pieces were destined to go together. "Every time we've added something, it has given a new dimension to the house," says Yasho Bhansali. *See page 128.*


JOHN VAUGHAN

David Sheridan

A Montana Landscape

There was never much doubt that David Sheridan would end up building things. His father, Les Sheridan, had a large construction company in Montana, and he remembers from his early childhood going with him to sites, visiting dams, bridges and houses, and soaking up information. "When I was in the sixth grade, my dad asked me to design a fountain for a new apartment building—that was my first effort," he says. He didn't go on to become an architect, however, because "I came from a corporate family where you needed an M.B.A." He got the advanced degree, and after working in international banking, he started buying and renovating houses in Los Angeles, getting involved in every aspect, from architecture to interior design to landscaping. His mother, Sallie Sheridan, wanted him to renovate her house on Montana's Flathead Lake, the same house in which the family had enjoyed their summers since the early 1950s. "My parents spent their honeymoon up on Swan Lake at a sort of compound," he says, "and I believe that's where the initial idea for this place—a compound for the family and for corporate entertaining—originated." Although Les Sheridan didn't live to see it, his dream has finally been realized. *See page 134.*


PETER VITALE

Susan Orsini

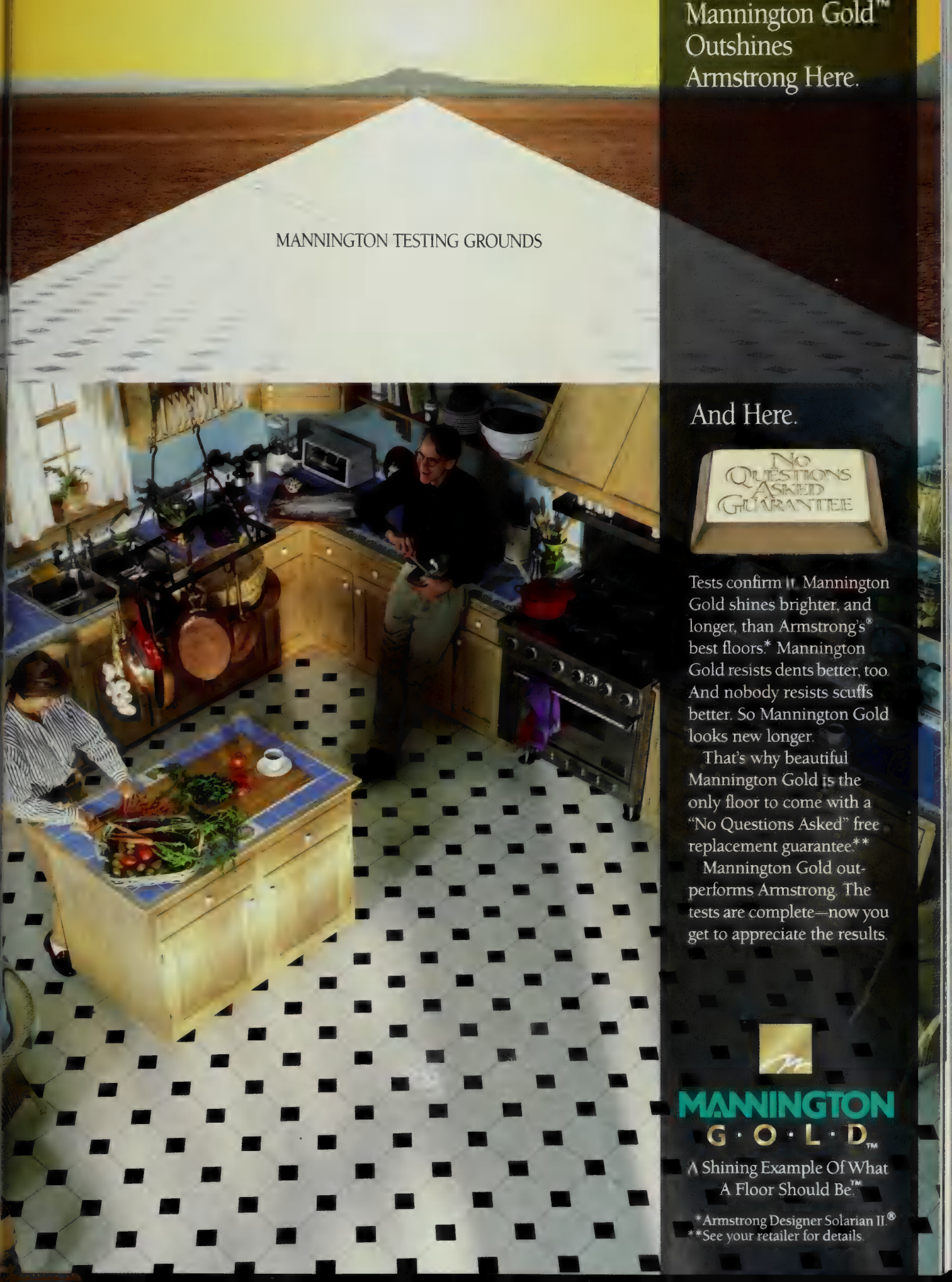

PETER VITALE

Gary and
Carole Beller

Green Meadow Farm

Since opening her New York City design firm twelve years ago, Susan Orsini has worked on ten equestrian facilities, including the Mashomack Fish and Game Preserve and the Gulf Stream Polo Club. "Because I've taken care of my own horses, I can do what lay people wouldn't necessarily think of," she explains. At Green Meadow Farm, the private stable of American Express executive Gary Beller and his wife, Carole, Orsini designed traditional farm buildings—including a combination barn/owners' wing, a summer stable and an indoor riding arena—that would coexist harmoniously with the Dutchess County countryside. The couple, whose main house is in nearby Millbrook, were closely involved with the project. "Mrs. Beller, who has a background in fashion and design, wanted the wing to be light and airy, like a beach house," says Orsini. "And Mr. Beller had a wish list for the farm—how he thought it should run. We spent a lot of time in the planning stages." If the past is any indication, Orsini has another equestrian facility in her future. "It's a natural evolution for me." *See page 148.*

continued on page 24



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continued from page 20



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Margaret McCurry

In the Pioneer Spirit

Although Margaret McCurry has been Stanley Tigerman's partner since 1982 (she is also his wife) and has collaborated with him on certain projects, she believes in maintaining her own imprint within their Chicago office. Oddly enough, McCurry hadn't planned to be an architect at all, and in fact, she didn't go to architecture school. After studying art history at Vassar College, she worked in the Quaker Oats package design department before applying for a design job at Skidmore, Owings & Merrill, using the portfolio compiled from her college drawing and drafting courses. She was hired for the interiors department and stayed there eleven years, until 1977. In those days, anyone who had apprenticed in an architect's office for eight years could take the licensing exam to become a registered architect. McCurry did so in 1978 and passed it her first time, unusual even for architecture graduates. "The scope of the work and the integration of the departments at SOM allowed me to learn a lot about making a building—learning to do its skin and core," she says. That knowledge was also useful for the "skin and bones" construction of her first log house, in Colorado, designed for Chicago clients. *See page 152.*



BILLY CUNNINGHAM

Pamela Banker

View from Hoover Hall

For interior designer Pamela Banker, working with Tom and Bunty Armstrong on their island house off the New England coast was as successful as any such relationship can possibly be. "They inspired us," says Banker, who collaborated with builder Harry P. Broom, Jr., and landscape architect Morgan Wheelock. "The project created a marvelous freedom of competition between the outside and inside. We wanted to do our absolute best to get the harmony between the two right. I had so much to work with. The skeleton of the house, built in the 1920s, was perfect. It had excellent proportions, so much so that the size of the rooms and their number didn't change. I also had the best American art and antiques to use," she continues. "We started out four years ago buying things at auction, and gradually we pulled together quite a collection." *See page 156.*



DURSTON SAYLOR

David Laurance

Colonial Air in Litchfield County

David Laurance, who has completed his own Colonial retreat in Connecticut, grew up in Washington, D.C., and went to the Rudolph Schaeffer School in San Francisco. He always knew he wanted to be a decorator. "I am very much a traditionalist, but with a sparkle of today," he says. "What I got from design school was above all the use of bright, clean colors and restraint." Of his work with clients, Laurance notes, "I've turned down more jobs than I've ever taken on. I know immediately if a job is right for me—there's an instant rapport—I need to love the people. I try to bring out the best of their way of life, and I like using what the owners already have, using it in a way they didn't expect. For me the ideal client is someone who's willing to keep an open mind and try something new." *See page 170.*



ROB LANG

Frances Halsband
R. M. Kliment

Reorientation on Long Island

"It was really the owner's inspiration for escaping into a jewel-like retreat," says architect Frances Halsband, who, with her partner, R. M. Kliment, recently remodeled the guesthouse of a Long Island estate. "We approached the project as a romantic hideaway." Collaborating with interior designer Mariette Himes Gomez, Kliment and Halsband gave the house a new orientation to its landscape and views of the water. "With the addition of a living room pavilion, part of the house seems to break away from the mainland and go off to sea. And that's part of the romance," Kliment explains. "A common element in all of our projects is connecting new buildings with their landscape." But diversity is what really seems to characterize the architects' work and the element that offers the greatest challenge. After completing the restoration of the early-1880s Mercantile Exchange Building in Manhattan's Tribeca district (see *Architectural Digest*, November 1990), the firm is at work on a new entrance for Penn Station, a church in Manhattan and a chemistry building at Dartmouth College. *See page 176.*



STANLEY SELLGSON

Mariette Himes Gomez

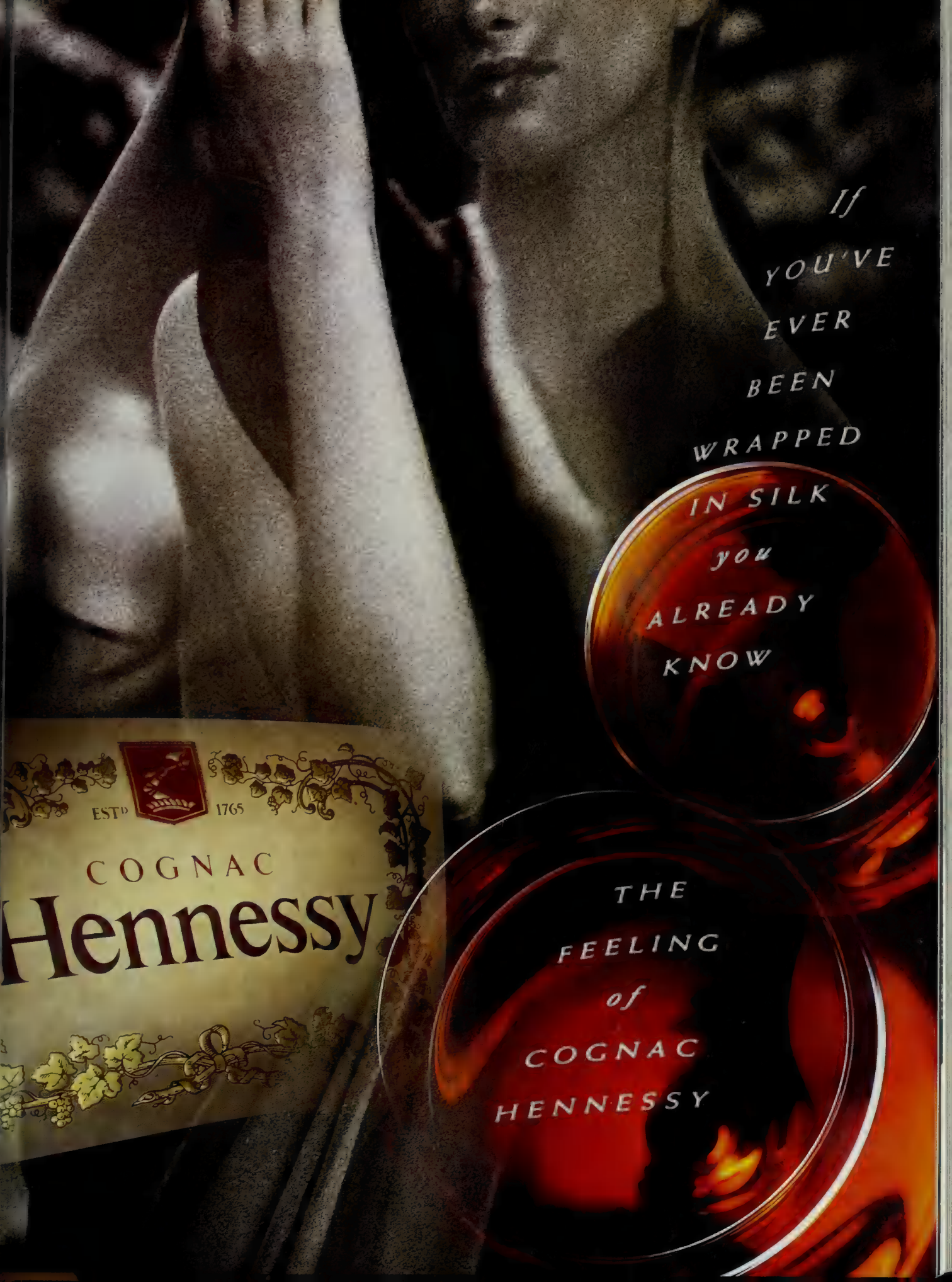


SLAVAT BIRT BAJANI

Arthur E. Smith

Sporting Life at Fort McKee

"The house was built with the McKees' hobbies—hunting and fishing—in mind," says Arthur Smith of the log cabin he designed in Dutchess County, New York. "There's an animal motif, but it's not necessarily realistic. As with the leopard-print carpet in the Great Room, it's stylized, and it gives the space warmth. It's the sort of room that is as comfortable for two as for twenty, and it's not awesome even if you're by yourself. I also used a lot of furniture made from antlers, which are gathered after they fall off naturally." The carpet design has an almost historic resonance for Smith, since when he first went to work for Billy Baldwin in 1966 it was used in the office. "Even now I have it in my own bedroom—it's never become a cliché." *See page 180.* □


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"I've always heard Prince Edward Island is the prettiest place in the world, and I used to imagine I was living here, but never really expected I would."

"It's the first thing I ever saw that couldn't be improved upon by imagination."

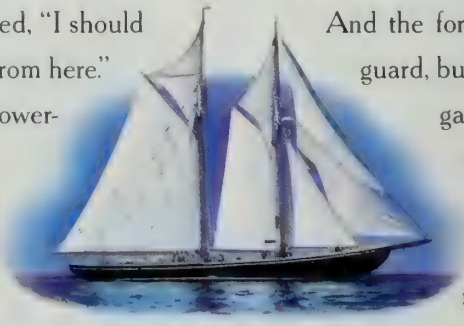
Canada's seaboard provinces have long been tide (pun intended) by the forces of the Atlantic, shaping land and lore alike.

Norse sagas tell of Leif the Lucky and other Viking visitors who were the first from the Old World to take to the region. Later, Captain Kidd found the perfect hideaway to stash his loot. (No we haven't spotted the "X" yet.)

And it's here the French built Louisbourg, a fortress so large – and expensive – that Louis XIV himself complained, "I should be able to see it from here."



Though the powerful British soon caught wind and, flintlock muskets flailing, corps-a-corps, were determined to bid Louis' good chaps adieu.



By George, we've come a long way. Oh certainly, the Viking sod houses are still nestled in the grassy knolls of Newfoundland.

And the fortresses remain on guard, but happily the garrison, sailors and townsfolk (living just as they were are leagues more receptive.

Ferry among fjords, whales and great flocks of puffins, within a patchwork quilt of seaside communities.

ean visits twice a day.



ke part in our Gaelic tra-
s at a coastal inn. And cele-
almost as many festivals
ere are fish in the sea. (With
y scallops, Malpeque oysters,
lobster and the like, your
tite may go overboard.)
nd yes, you *can* stay on the
stibly wonderful island Anne
een Gables so gratefully
l home.
t's delightful when your
nations come true, isn't it?"



Canada

The World Next Door

For further information on travel to Canada, see page 84

CONTRIBUTORS

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing a biography of Leland Hayward for Doubleday.

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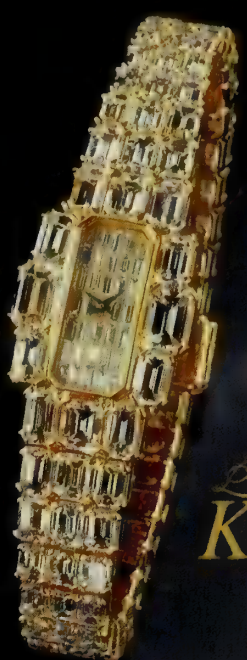


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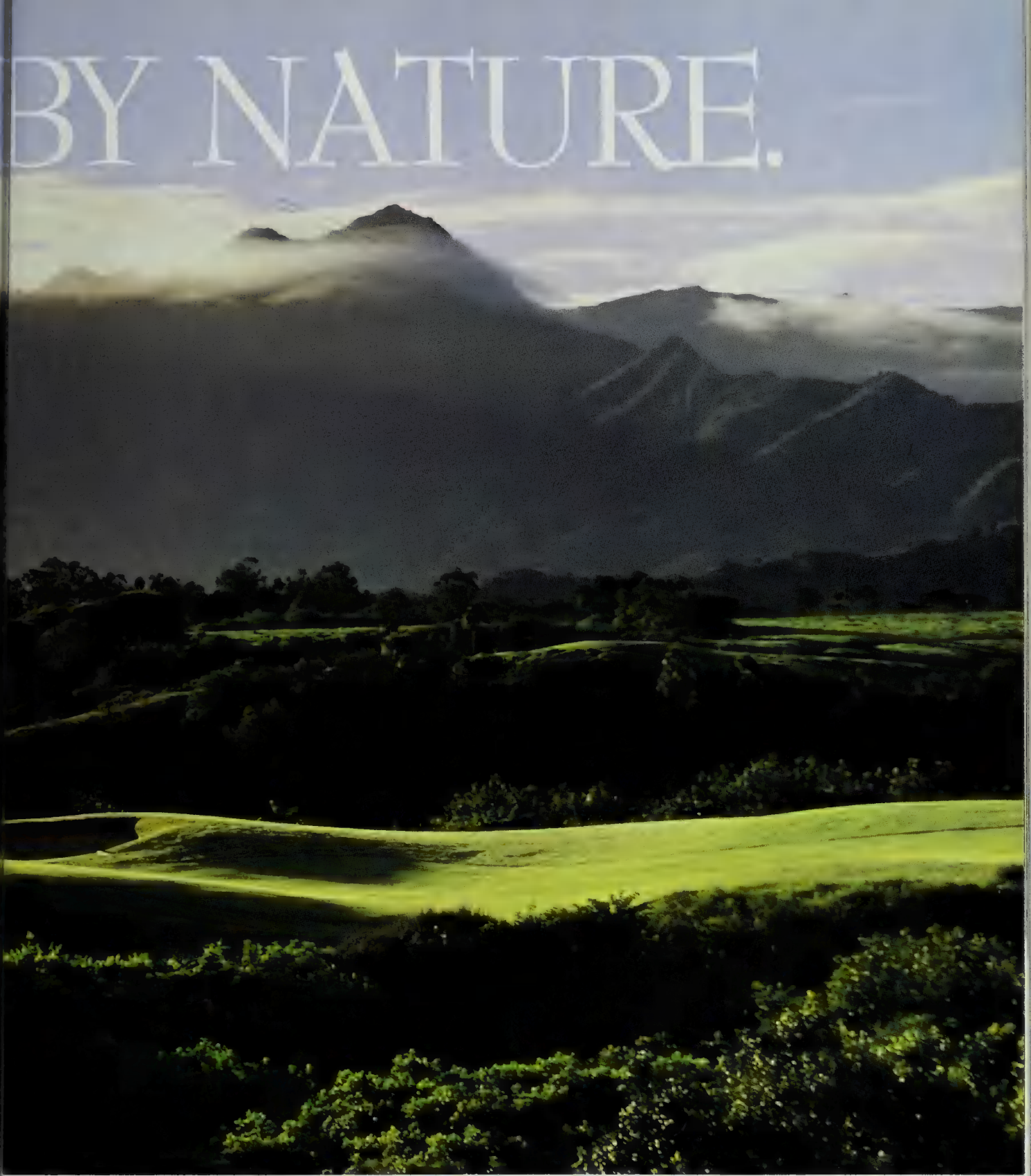
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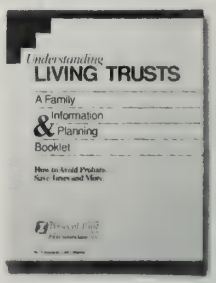

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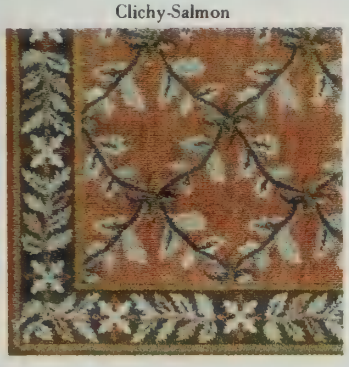


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GUEST SPEAKER: PAUL THEROUX

A House and a Half on Florida's Gulf Coast



PHILIPPE GAMAND

A SECOND HOME is a second chance. Unless you luck into it, inherit an estate or win it on a bet, building the house is a conscious decision. Home —in the sense of where you come from—may convey your spirit; yet the second home, reflecting the character of its creator and occupant, is a visible expression of your personality.

"As a writer, I need a place where, when I'm stumped for an idea or a thought, I can raise my eyes and see water or trees or sky—the play of natural things," says Paul Theroux (left) of his new house on Florida's gulf coast.

I like the idea of home as a refuge; a house on an island seemed to me the ultimate retreat. I needed an American island, a warm one, not too distant from where I usually live. It had to be both remote and accessible, one that was not going to be subject to fickle politics or rampant development; peaceful, sunny, the palmier the better, with occasional bursts of dramatic weather and latitude for my being self-sufficient.

The vast blue soupiness of the Gulf of Mexico had been in my imagi-



PHOTOGRAPHY STEVEN BROOKE



ABOVE: Built in a region noted for high tides and hurricanes, the house was constructed on wood pilings 17 feet above the ground and can withstand winds of up to 140 miles per hour. "The wide overhangs of the roof keep the house cool even on the hottest day," says Theroux.

LEFT: "The guesthouse is sited behind the main house but has a view of the gulf and a nearby bay," he notes. "There are two bedrooms, a kitchen and one bath. The cupola is actually large enough to serve as an additional bedroom, but at the moment it's used as an observatory."

continued on page 36

Not surprisingly
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love letters
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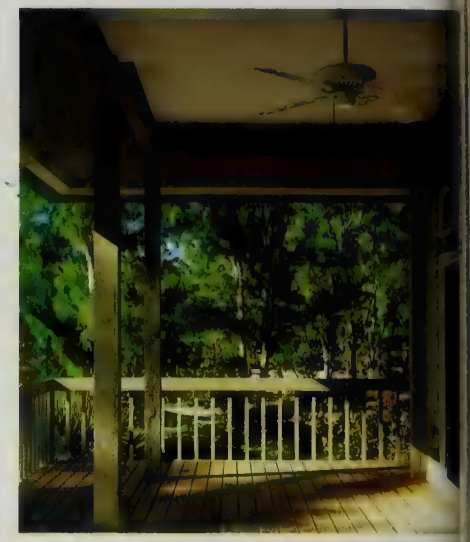
A House and a Half on Florida's Gulf Coast
continued from page 34

nation since childhood. Florida's gulf coast, low-lying, full of barrier islands and backwaters, particularly appealed to me. Almost twenty years ago I went there and drove around, south of Sarasota, as far as Boca Grande, and was delighted to see that it was just as I had imagined it. (That can be said of so few places in this world.) It was a watery wilderness, hot and sleepy, even in winter, and it was empty. I kept on thinking of it, and when I had a chance, I bought a portion of one of those barrier islands, fronting the moody gulf, with a calm bay and mangroves at its back. There among the cabbage palms I would [illegible]

The weather [illegible] and hot most of the [illegible] den summer downpo[illegible] ing on sand, among pal[illegible] shade and air and a viev[illegible] have to collect all my water [illegible] roof. I wanted a high house [illegible] one that would be both aesth[illegible]

pleasing and environmentally sensitive. Among other things, it had to be able to withstand winds of up to 140 miles per hour, and its lights could not mislead the sea turtles—loggerheads mostly—that laid their eggs on the dunes in front of it. I wanted to sleep on the top floor, thirty feet above the ground, and, without the house being terribly conspicuous, to be able to see everything.

In Southeast Asia, where there is rain and sun in abundance, the houses are high and the wide roofs [illegible]ach beyond the verandas. There is [illegible]ys shade, always a breeze, and [illegible]n stays outside. You see these [illegible]n Malaysia and south China. They are massive and comfortable, [illegible] by palms and strangler [illegible] are monumental, wrong



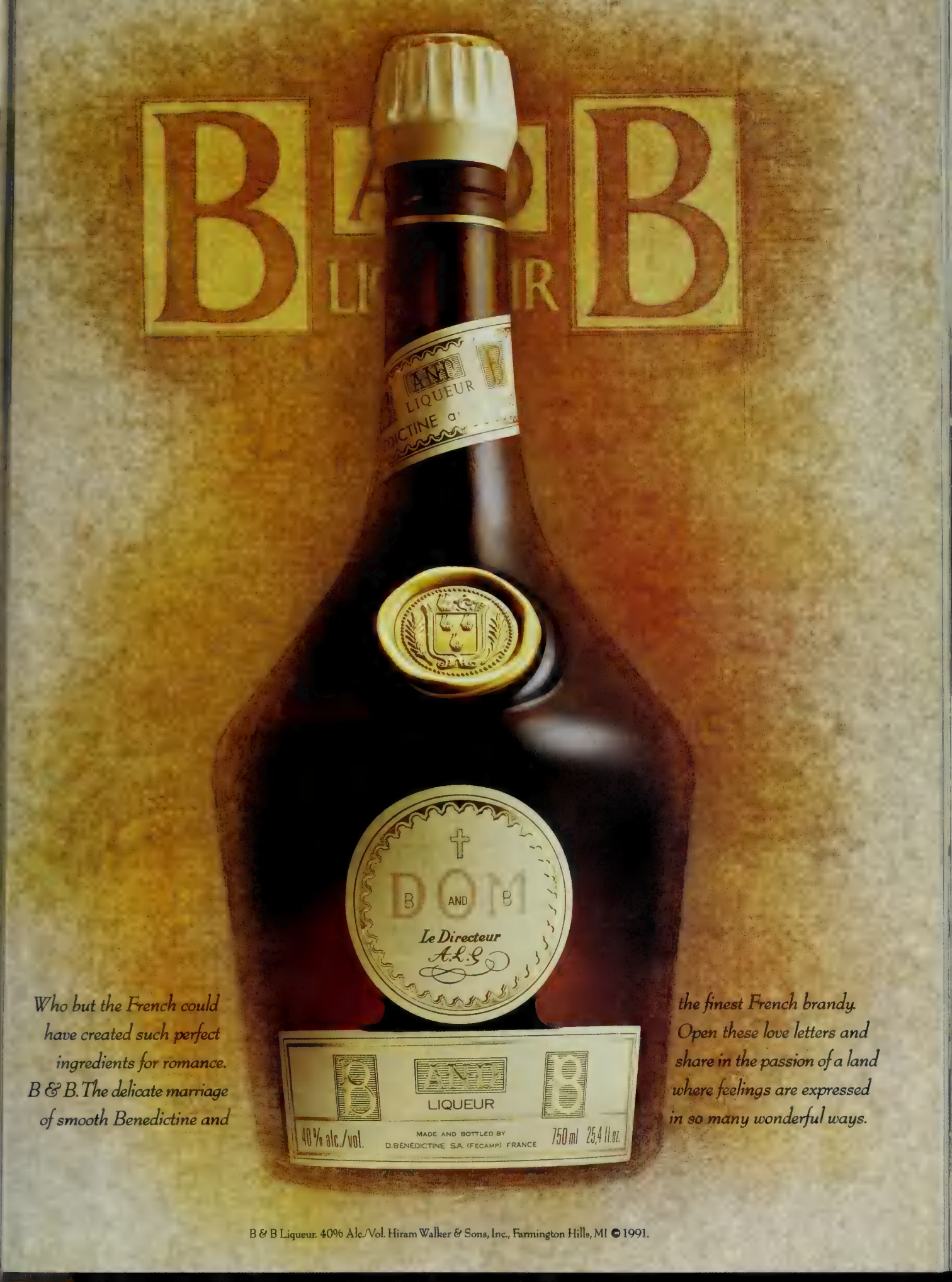
RIGHT AND INSET: "I planned to screen in part of the deck, but that seemed to create an unnecessary enclosure," says Theroux. "So I've abandoned the screens, and will live without them unless the mosquitoes are unbearable."





ABOVE: [illegible] the beach, the house recedes into the coastal landscape of sand [illegible] and Australian pines. "We built the wooden walkway so that none of the [illegible] the dunes together would be damaged," says the author, [illegible] "In essence, it's a house that has complete privacy."

continued on page 40



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A House and a Half on Florida's Gulf Coast
continued from page 36

for a thinly wooded Florida island. I wanted a more delicate version.

The Florida gulf coast counterpart of that China Sea mansion is the Boca Grande lighthouse. This beautifully proportioned building, more a bungalow than a tower, with its wide roof and its cupola and its roomy porches, stands at the southern tip of Gasparilla Island. It was built in 1890 and remained a working lighthouse until 1966, and it has recently been recommissioned. A number of houses on that stretch of coast had some of the lighthouse's features, and I could see why. It was sensible, environmentally friendly and very pretty. It was a happy combination of clear definition and subtle plasticity, and using its general shape I planned my own house, doing sketches for an architect, Gerald Maki, who in consultation with the builder (John Curley, the man who had built my house on Cape Cod) formalized the sketches into a working design.

The mating and nesting habits of sea turtles are only one factor to consider when choosing a site for a house on a Florida island. There are various demarcation lines that have to be borne in mind—most important, the Coastal Construction Control Line. My partners at The Preserve, as we called our section of island, added another, the Preservation Line. Because I was building slightly seaward of both lines, I had to make sure I was maintaining the natural character of the site. It also meant that I would have to seek a special permit from the Department of Natural Resources in Tallahassee. The permitting process took the best part of a year.

For breezy shade, and to keep the rain off the decks, I adapted the hipped roof from the lighthouse and gave it a four-foot overhang. [illegible] roof is a common feature of [illegible] houses in tropical places with bright sun and heavy rain. I also needed a large roof area to collect water for household use—with my proposed roof, an inch of rainfall would [illegible] two thousand gallons in the cistern. I knew nothing about making a house hurricane-proof, but John Curley devised a combination of straps, hangers, galvanized bolts and hurricane clips—a mass of intricate hardware within the superstructure. For the abnormally high tide that would accompany such a gale, not only would the first floor of the house be seventeen feet off the ground but those piles would be driven twelve feet deep. What a blessing that the southern yellow pine produces such an impressive trunk; these smooth pillars, twenty-five of them, were strengthened further with cross trusses.

"What are you cooking there?" I consider to be an impertinent question, and the questioner frequently snatches a spoon and gives the pot an unwelcome stir. I like to concentrate and not be a spectacle when I cook, and yet obviously the kitchen must be near the central dining area. Rather than make the kitchen a focal point, I created a pod for it—a little echo to the side of the house—which would give it proximity without distraction. It also allows for a door and a dining area outside it.

The panic grass has been left to panic and flourish in peace.

Several other areas needed enclosure, notably the first-floor library/study, which has total seclusion as well as a view. The rest I left open as a living area, with large beams on an eleven-foot-high ceiling. All of this first floor is surrounded by a wide [illegible]eck, which is out of both the sun [illegible] the rain and yet screened in. A [illegible] sun deck is stepped beneath it. I intend to go on resisting the en[illegible]couragement in the friendly shout, "[illegible] great place for a party!"

[illegible]ster bedroom, the analogue of the lighthouse cupola, is the loveliest, airiest room in the house, with a panoramic view of the gulf and a good view of the bay behind the island. It was not difficult to add a balcony-style deck in the front of this bedroom and to bury it in part of the roof. The idea was that this would afford the greatest possible access in terms of a view, without seeming like a tower. I imagined the whole structure as a sort of tree house, one that was supported and enclosed by the Australian pines and the palmettos and cabbage palms.

A smaller, compact version of the house, embodying the same logic but with certain modifications, on a site behind it, is the house for my two children. Because this is behind the Coastal Construction Line, it rests on nine-foot piles. I retained the cupola on this structure as an observatory—starry nights are one of the wonders of this part of Florida.

There are stern requirements spelled out by the state's building code for constructing a house on such a sensitive site. Any vegetation removed during construction has to be replaced, and the species are spelled out: sea grape, sea oats, saw palmetto, panic grass and so forth. So-called fill material must match existing earth or sand in grain size and coloration.

Three closely printed pages of compassionate description comprise the Sea Turtle Protection Plan Guidelines, and the sea turtle nesting and hatching season (May 1 until October 31) commands the veneration one associates with an ancient religious festival. Much is made of the necessity for the little creatures to emerge in the dark ("when sand temperatures are low and aquatic predators comparatively few") and take their first stumbling steps toward the brightest horizon, which ought to be the ocean rather than the glaring lights of a house. The reason this ordinance is strictly enforced is of course the fact that we are dealing here with endangered species. And also, "During

continued on page 44

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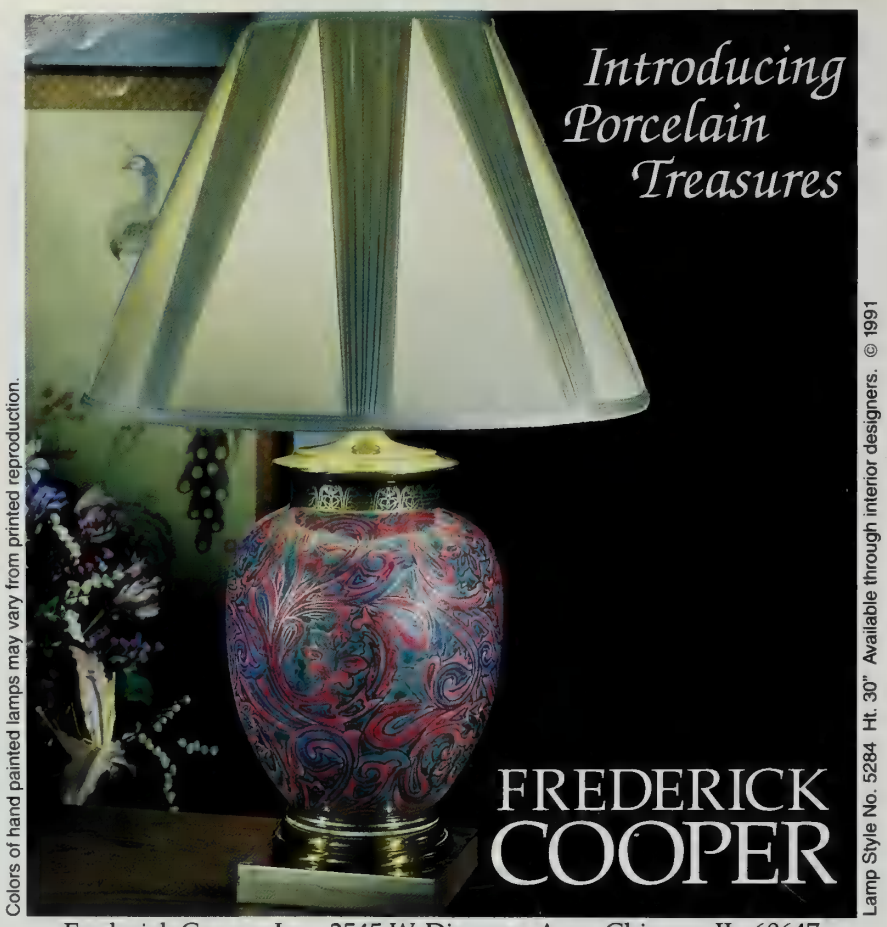
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Paul Theroux
continued from page 40

1988, over 8,000 individual disoriented hatchling sea turtles were documented." To the question, Who is responsible for counting these disoriented turtles? the answer is the Florida Department of Natural Resources Division of Marine Resources.

The regulations inspired and guided us, but we went further in building walkways across the dunes, so as not to disturb the indigenous plant life. The panic grass has been left to panic and flourish in peace. The strict state requirements and the climate determined the general shape of the house, but my own personal requirements made this shape more particular: I need privacy, I need a space to write, I need good light and shade, a sunlit bath and a wonderful place both to sleep and to wake up in. No parties. I also needed another building for my children, who have their own preferences. And so with the addition of this little house I would have a house and a half.

About fifteen barge trips (there is no bridge or causeway to this island) and a year of work, under John Curley's supervision, have seen the completion of the building. My idea was for the main house to seem weightless, as certain trees sometimes do. A house on tall piles can achieve that illusion. It also had to be a shelter against the elements—the peculiar gulf coast elements of scorching sun and bursts of rain. I wanted the place to have a traditional tropical form. Travel in hot countries has shown me that a common feature of the most successful hot-weather dwellings is the way in which they seem somewhat plantlike, serene and still, and yet with a look of real vitality.

A tall structure need not be conspicuous—a house on stilts can seem modest, even obscure. It is not until you are right next to it that it looms. It is impossible, building on sand, to make a house that is part of the landscape. Such a house ought to be as dignified as a tree, and as harmonious; and most of all, in this land of light and water, a vantage point. □



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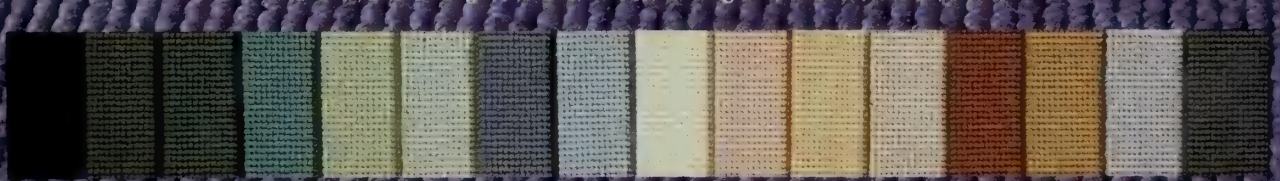


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Richard and Mollie Mulligan's Los Angeles Country Fare

By Irene Borger





Richard Mulligan Sunset Cottage Antiques & Design, Richard and Mollie Mulligan's shop in Los Angeles, has drawn a clientele of celebrities who enjoy its playful, unpretentious ambiance. In addition to offering "smalls," Richard Mulligan makes country-style pieces imbued with a sense of age. ABOVE LEFT: At the entrance, Betsy, the fiberglass cow, stands on a yellow brick road the Mulligans found in Santa Fe. ABOVE RIGHT: "You don't feel threatened when you walk into the cottage," says Mollie Mulligan, with her husband, Richard, amid a collection of 19th-century folk art.



ONCE UPON A TIME there was a little white cottage with a bower of roses, swoopy lace curtains and a big wooden gate. There were rocking chairs, teddy bears and even a cow named Betsy—in short, it was all a cottage should be. Richard and Mollie Mulligan's shop in Los Angeles—Richard Mulligan Sunset Cottage Antiques & Design—is no fairy tale, however, though it does come with a Hollywood twist.

The roses are from Bruce Dern's garden. Lauren Bacall, Harrison Ford, Candice Bergen and Goldie Hawn stop in for tea. The flag-painted gate, designed for George Segal, is on loan until he moves back from the East. Betsy, Los Angeles fiberglass cow that she is, stands guard in sunglasses and tutu. And the nineteenth-century lace curtains are enough to make Elizabeth Taylor swoon.

An homage to the reassuring intimacy

LEFT: Among the objects they designed for Janice and Billy Crystal is a lamp whose base is a Victorian bronze squirrel, shaded by a 1920 copper silhouette depicting forest animals.

continued on page 52

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Richard and Mollie Mulligan's Los Angeles Country Fare
continued from page 50





of American vernacular, the shop mixes antique "smalls" (miniature houses, firkins, spongeware, folk art toys) with Mulligan-made rusticated cupboards, tables, desks and chairs. "The first thing I ask people when they walk into the cottage is, 'Have you been here before?' " says Mollie Mulligan. "Most people can't tell that everything isn't old."

Once, even the Mulligans, who have been antiques dealers for twenty years, were fooled. "We'd gone to England and bought a beautiful round table," Richard Mulligan recalls. "When it arrived back in the States, we examined it as carefully as we initially should have. I turned to Mollie and said, 'Why do we go to Europe to buy new furniture?' "

"We'd always looked for pieces of particular sizes for clients," Mollie Mulligan says. "Bruce Beresford wanted a seven-foot, fifty-inch [illegible] for about four years. When [illegible] suggested we make it ourselves [illegible] our heads." Iowa [illegible] up surrounded by [illegible] niture, the Mulligan

Working with ala[illegible] cherry and pine, Richa[illegible] and nicks and plies sur[illegible] and "wormholes" until pie[illegible] decades-old look. "I studied w[illegible]

ABOVE LEFT: A lamp with an antique hand-carved cow resting in a meadow beneath a tree was designed for Mariel Hemingway. Next to it is a metal lamp created for Teri Garr that illustrates the nursery rhyme of the cow jumping over the moon.

ABOVE: "Bruce Willis bought a rare antique bear doorstop and asked me to turn it into a lamp for him," says Richard Mulligan. "I constructed the hand-pierced shade with three separate tiers so it would look like a pine tree in the forest."



ABOVE: One of Richard Mulligan's first lamp designs was a request from Demi Moore, who [illegible] a Victorian bronze of a child playing with kittens. Mulligan found a [illegible] a mirror and completed the assembly with a tiny hand-hooked rug.

continued on page 54

Piaget "Dancer" watch. Cultivated from the latest of the lute.



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Dancer Watch. Sculpted in 18k gold.

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Richard and Mollie Mulligan's Los Angeles Country Fare
continued from page 52

antique furniture for so long I felt like a worm. Right now we're carving a tabletop to undulate around the knots so it looks like it's been worn down over two hundred years."

The Mulligans' client list is a Hollywood version of George Washington Slept Here. They've made desks for Madonna and for Jeff Bridges, swings and gliders ("the kind you spoon in," Mollie Mulligan says) for Bette Midler and Jack Nicholson, chests for Melanie Griffith and a table for Carrie Fisher carved with initials as on an old schoolhouse desk.

While the Mulligans continue to fashion pristine Shaker furniture made from exacting Shaker plans, produce upholstered chaise longues as comfy as a lap and construct painted wicker pieces that are rippling dead ringers for antiques, it's Richard Mulligan's one-of-a-kind story lamps that are the latest shoo-in for down-home chic.

"It's funny," he says, "I never liked lamps. I thought of them as clumps just sitting there. But I've always collected things—carved bears, a wrought-iron cow—I have shelves of amazing objects. A few months back Demi Moore asked if I could make her a lamp out of a small bronze Victorian girl. By chance I found a child's toy vanity the same color and just the right size. The girl's face was perfectly reflected in the glass. Then I found a little hand-hooked rug. That was how the lamps began."

These luminous narratives are made primarily on request. Neil Diamond, Tom Garr, Mariel Hemingway, Stacy Keach and Billy Crystal are among the owners of the lamps, some with custom picture shades. A writing [illegible] (all "A" list) has formed for these bricolages that spring out of Richard Mulligan's head.

"Several people have placed their story lamps in their entrance halls," Mollie Mulligan says. "What could be more welcoming than to walk into a house and see a humorous light? But after that first glance you notice the lamps are not only amusing but really perfect in terms of scale."

Perfect scale is also apparent in the placement of antique and original furniture and smalls in the eighty-year-old house. While the garden room contains commodious pieces of wicker and hickory and the wainscoted gallery includes several "great big Beverly Hills chairs," as Mollie Mulligan calls them, the cottage leans toward the charming and friendly. "Everyone always tells me how relaxed they are here," Mollie Mulligan says. "Maybe that's because I never like to feel that I'm in Versailles."

The curtains tossed onto the windows like a shawl, the curvy plain language of hand-cut, well-rubbed woods, the wall of miniature chairs, all suggest another, more distant era. The colors—a happy yellow, a nineteenth-century persimmon, a blue reminiscent of an old boathouse—spell "Iowa" and "home" and "just folks." But twentieth-century Los Angeles invariably announces itself in one way or another.

One afternoon a designer phoned to say her client would be stopping in shortly by herself. Richard Mulligan, who is usually at the factory, happened to answer the bell. "I'm sorry," he said, "we're not open to the public." "I," Lauren Bacall breathed, "am not the public." "Of course you're not," Richard Mulligan said. And so he opened the door. □

They've made desks for Madonna and for Jeff Bridges, swings and gliders for Bette Midler and Jack Nicholson, a table for Carrie Fisher.



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ARTIST'S DIALOGUE: JULES OLITSKI

Abstract Pursuits in New Hampshire

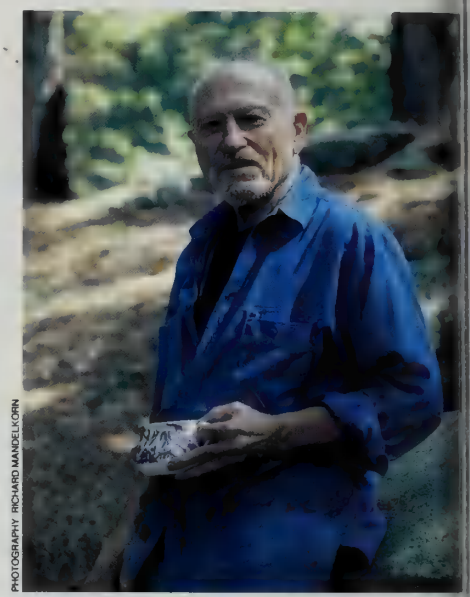
By John Gruen

"WHEN BY THE AGE of fourteen I decided that I would be an artist, it never occurred to me that I would have a career—that I would make a dollar out of it," says the Russian-born, sixty-nine-year-old American painter Jules Olitski as he prepares for an unprecedented group of six solo exhibitions on two continents.

The shows, which opened in New York, Los Angeles, London, Paris and Madrid (they ran simultaneously or in near-succession between September and December 1990), offered a compendium of an oeuvre that has long placed Olitski among the great abstract colorists of twentieth-century art.

The esteem in which the reclusive artist is held by the art world and fellow painters is reflected not only in the support of his New York dealers, the Salander-O'Reilly Galleries, who spearheaded the retrospective exhibitions, but by the words of so noted an art critic as Clement Greenberg, who recently wrote, "I make no bones about the fact that I hold Jules Olitski to be the best painter alive."

On their island retreat on Lake Winnipesaukee in New Hampshire, Olitski and his wife, Kristina, live in modest comfort surrounded by sky, water and woods. (During the winter months the woods turn to palm trees as they move to their house in the Florida Keys.) Isolation within nature and self-imposed solitude are factors that lend special intensity to his life and work, reinforced by his lifelong habit of working long and deep into the night—from late evening until past dawn.



PHOTOGRAPHY RICHARD MANDELKORN

"Painting is made from inside out," says Jules Olitski (above). "Although you are influenced somewhat by the external, I don't think it really matters where you are at all. The vision is internal, and it will find its expression."



ABOVE: When not [illegible] Olitski and his wife, Kristina, retreat to their turn-of-the-centu[illegible] Lake Winnipesaukee in New Hampshire. "I bought it right on the sp[illegible]ne porch with the owner and just wrote out a check. When I [illegible] that day, I imm[illegible]diately bought a boat."

While the artist insists that a sense of place is irrelevant to the way his art evolves ("*Where* I paint has no effect on *what* I paint," he once said), the fact remains that the color and light filling Olitski's canvases are so alive as to have sprung directly from the keenest observation of color and light in nature.

"Nature gives me messages," says the artist enigmatically. "Essentially, when I'm working I'm deep inside the work. Jackson Pollock was quite right when he said, 'When I'm in the

continued on page 60

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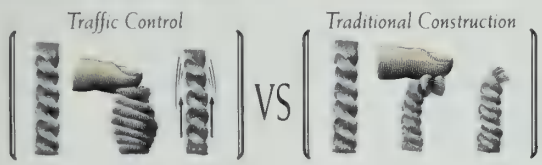


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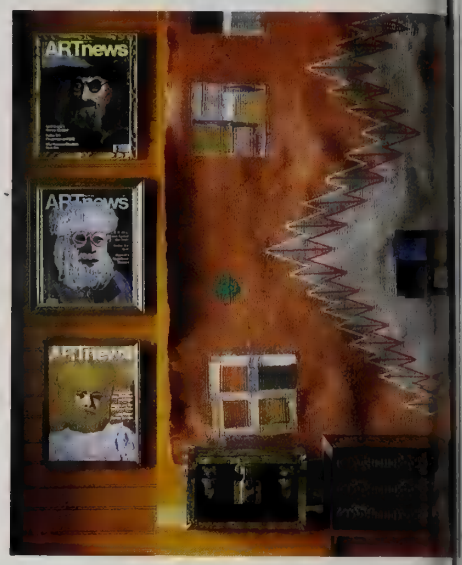
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Abstract Pursuits in New Hampshire
continued from page 56

work, I don't know what I am doing!' So when I make art, something takes over—and I let it take over; I get out of its way. What I'm talking about is inspiration. Inspiration happens when you're inside the work, doing it. Nothing else exists but the thing you're making.

"As for nature, yes, my subject matter is nature, but it's *human* nature. Ever since my student days at the National Academy of Design and the Beaux Arts Institute in New York, or when I worked in Paris with the sculptor Ossip Zadkine or looked at the latest works of Picasso, Matisse and Miró, I always painted and drew from the *inside*, which means from the core of a person. It was a driving force, an impulse toward expansion from the *inside*. So my work is inward—and it became more and more inward as I tackled abstraction."



"We don't prepare for art," says Olitski, "we make art. There is something mysterious about it." ABOVE: A trio of magazine covers that Olitski altered are displayed by a Navajo rug in the living room.



ABOVE: Resting on the center of the living room's mantel is a sculpture by David Smith. "David was very dear to me," says Olitski. "Very special, and very alone. David was a great, great artist. No death since my grandma's ever shook me as much. He turns up in my dreams."

RIGHT: Dominating the stairwell is Olitski's *Alexander Legend*. "I've never thought to myself, 'Oh! now is the time to paint this or that or whatever,' and you [illegible] beforehand for what [illegible] side the work while it [illegible] I can't work out of a [illegible] of situation. It's not t[illegible]



For Olitski, abstraction resonates with the relentless clamorings of human emotion. His constantly varying images, often arrived at with the help of tools such as oddly shaped brushes, spray guns, rollers, mops, brooms and painter's mitts, form compelling inner voyages charting the vicissitudes encountered throughout a lifetime of experiment and growth.

Although Olitski is aligned with such colorist painters as Morris Louis, Kenneth Noland, Darby Bannard, Friedel Dzubas and Helen Frankenthaler, his work is more incantatory by virtue of its daring investigation of texture and other surface effects. Producing veritable cascades of swirling pigments (particularly in the recent *Mitt* paintings), Olitski follows a vision that is at once passionate, lucid and mysterious.

"The content of my work can't really be explained in words," says the artist. "I frequently start with some motion. It's something that I see or that I think. Slowly, something opens up. But it's not explicit. It hov-

continued on page 64

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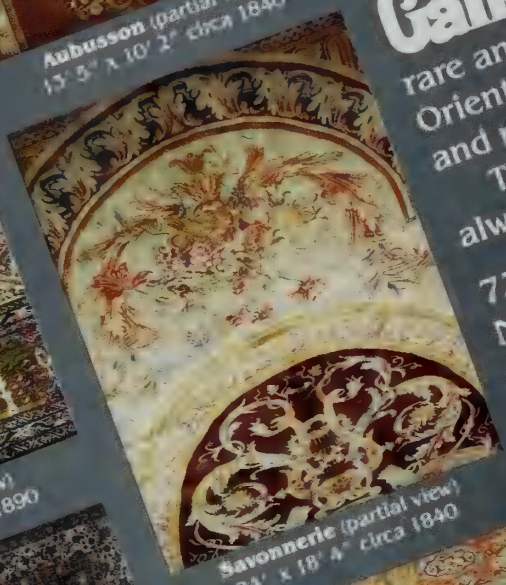
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Aubusson (partial view)
13' 5" x 10' 2" circa 1840



Hereke (partial view)
18' x 12' 10" circa 1890



Savonnerie (partial view)
24' x 18' 4" circa 1840

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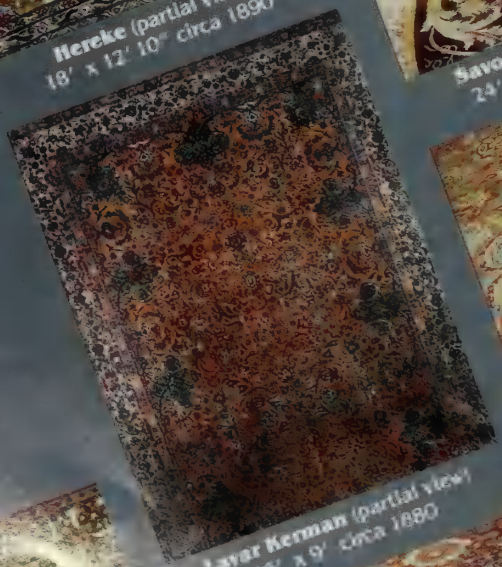
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Bessarabian (partial vi
16' x 11' 4" circa 18



Lavar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
15' 2" x 10' 9" circa 1840



Amritsar (partial
12' x 9' circa 1



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11' circa 1880



Oushag (partial view)
14' x 10' 2" circa 1870


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Abstract Pursuits in New Hampshire
continued from page 60

"Nature gives me messages," says the artist enigmatically. "Essentially, when I'm working I'm deep inside the work. So when I make art, something takes over—and I let it."

ers. It's there to be given life. The challenge is to see *how* you can give what you see or think life. The vision of Jackson Pollock called for a pot of paint to dribble. For Rembrandt it was the sable brush. For me, it can be a endless array of materials or media, or it can be a simple mitt that I put on my hand and dip into pots of paint and apply directly to the canvas."

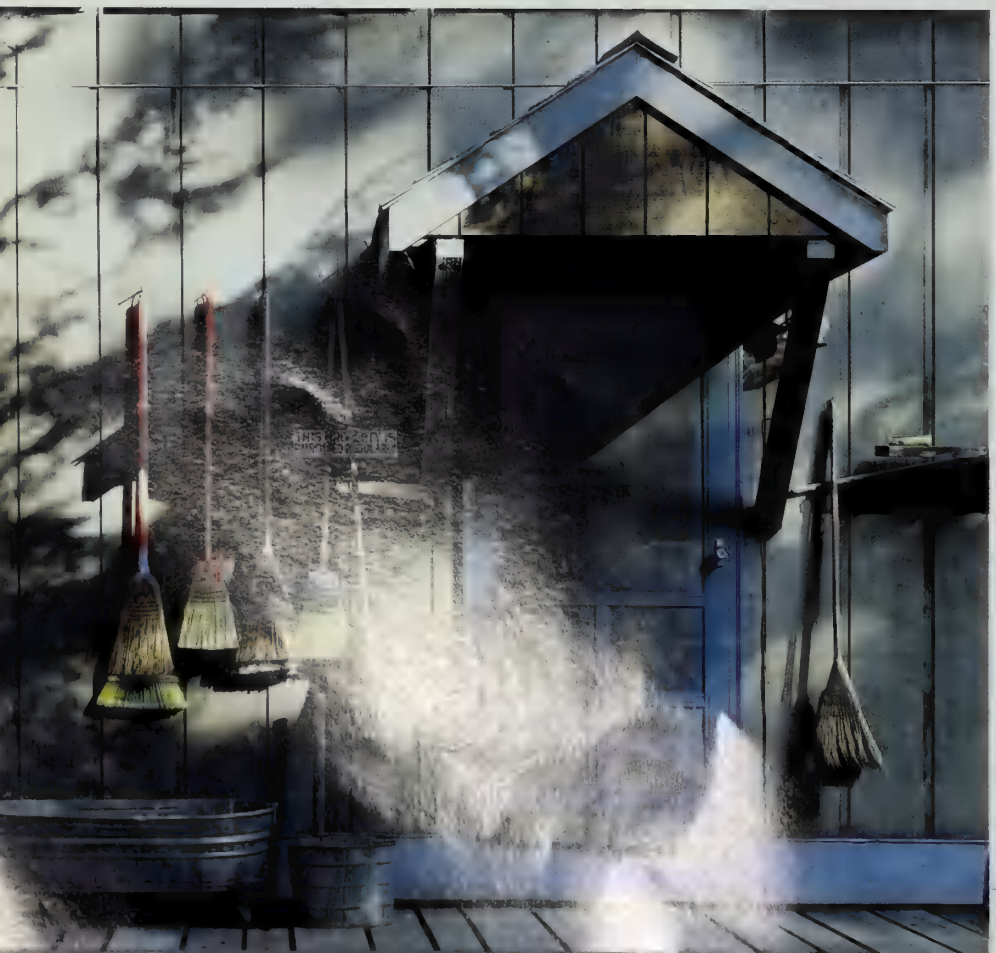
Kristina Olitski is her husband's primary assistant. She mixes all of his paints and, with other assistants, stretches his canvases. She is an expert welder. She also manages both of their households.

"Jules is usually on his way to bed when I get up—around six-thirty," she says. "Lake Winnipesaukee is very still and luminous at that hour. The sun comes up behind us and suddenly everything turns very Japanese. I'll look out the window and see deer eating my herb garden, eating my petunias and impatiens, and I let them because they're so beautiful and magical. If it's a cool morning, I'll see mink down by the water. They're not as friendly, though.



ABOVE: Olitski's studio is a barnlike structure with a 50-foot bank of skylight. "We had it built in the winter. Trucks brought in supplies over the frozen lake. Barges were used, too."

"Constructing the studio was thought to be quite quixotic at the time," says Olitski. "Some trucks crossing the lake broke through the ice. Luckily, none of ours did." BELOW: The entrance to the studio is flanked by brooms that Olitski uses as giant paintbrushes.



"Later I'll go down to the mainland and shop for food," she continues. "Later still, I'll go into Jules's studio and start to mix paints and prepare what he needs. It's my ritual. Jules sleeps for most of the daytime hours, but we make time together during the late afternoons and early evening. We have dinner and then, inevitably, he disappears into the studio for the night. It's all quite topsy-turvy, but we're used to it."

With his strong Slavic features and tall stature, Jules Olitski offers the image of strength and boldness, qualities that readily inform his work. Of late, a certain exuberance and extroversion has entered into canvases that in earlier years suggested an artist possessed by private demons.

"These days, I've discovered a certain joy in painting," says Olitski. "My work is getting brighter, and I'm beginning to believe in Poussin's dictum that 'the goal of art is to delight.' I'm beginning to believe in pleasure, and I've begun to create a world—an inner world—in which I've always wanted to live. The sensation is quite wondrous!" □



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MR. BLANDINGS' DREAM HOUSE

Revisiting an American Icon in Connecticut

By Anne Edwards



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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ERIC HODGINS, AUTHOR of the best-selling book *Mr. Blandings Builds His Dream House*, which spawned the film classic of the same title starring Cary Grant and Myrna Loy, watched his house grow on the drafting board with enormous pride. The home he was building in the late thirties was to be the embodiment of everything he had ever longed for. As it turned out, it was to become a symbol of a vision at the core of American hopes—an almost ideological longing to one day own a house of one's own.

Hodgins had worked his way up from editor of *The Youth's Companion* to become a writer and editor for *Fortune* and by 1938 had risen in Time Inc. to the position of vice-president. He had survived the Depression with flying colors and now he wanted to claim his dispensation: to move from a cramped Manhattan apartment with his family to a house with land—a home that was more than a modest refuge, a place whose design could increase his self-esteem as the individualist he considered himself to be.

He found the perfect site in western Connecticut and began the project on a budget of eleven thousand dollars, considered at the time to be grand enough for a



ALEC MARSHALL

In 1939, author Eric Hodgins set about building a country house in New Milford, Connecticut, an adventure he commemorated in his book *Mr. Blandings Builds His Dream House*. BELOW: Today Blandings Way, as the house is known, belongs to biographer Anne Edwards and her husband, Stephen Citron. ABOVE: The set for the 1948 film based on Hodgins' book still stands in Malibu Creek State Park.

LEFT: "Though the house needed some alterations, such as enclosing the screen porch in glass, we've kept it essentially as it was," says Edwards. "It was beautifully constructed."



ALEC MARSHALL

continued on page 72

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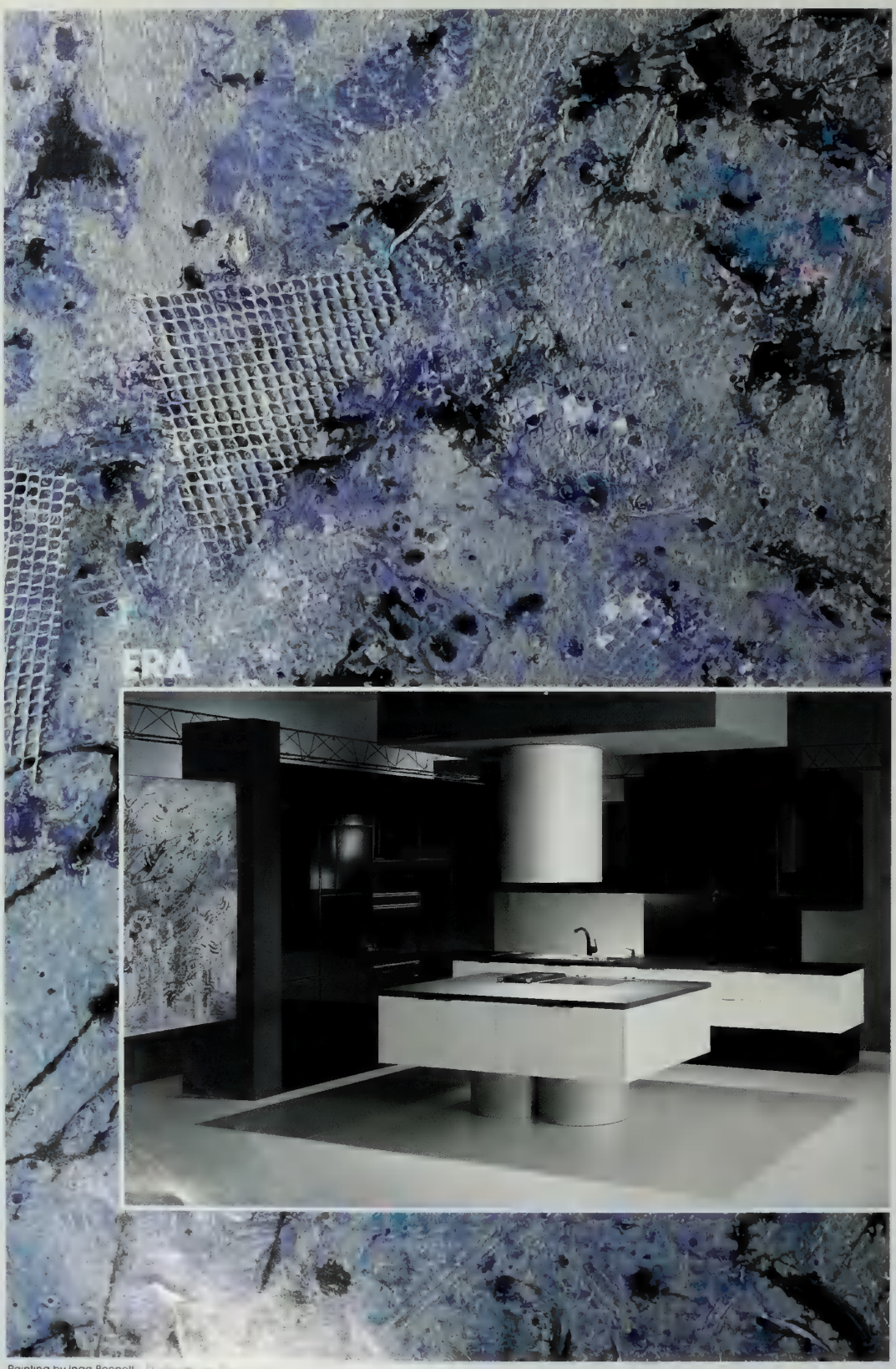
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Revisiting an American Icon in Connecticut
continued from page 68



ALEC MARSHALL

LEFT: The flower room has a floor made from leftover pieces of flagstone. Notes Edwards, "There were a few pieces from the original supply to surround the pool we put in." BELOW: The secluded dirt road leading to Blandings Way is maintained by the town. "When sightseers drop in we can't believe it," says Edwards. The film's producer, Dore Schary, once had a summer house up the hill, and cartoonist William Steig, who did the drawings for the book, is still a neighbor.

We bought Blandings Way not only for its tender blend of history and nostalgia but because it fit perfectly into our own dream.



ALEC MARSHALL



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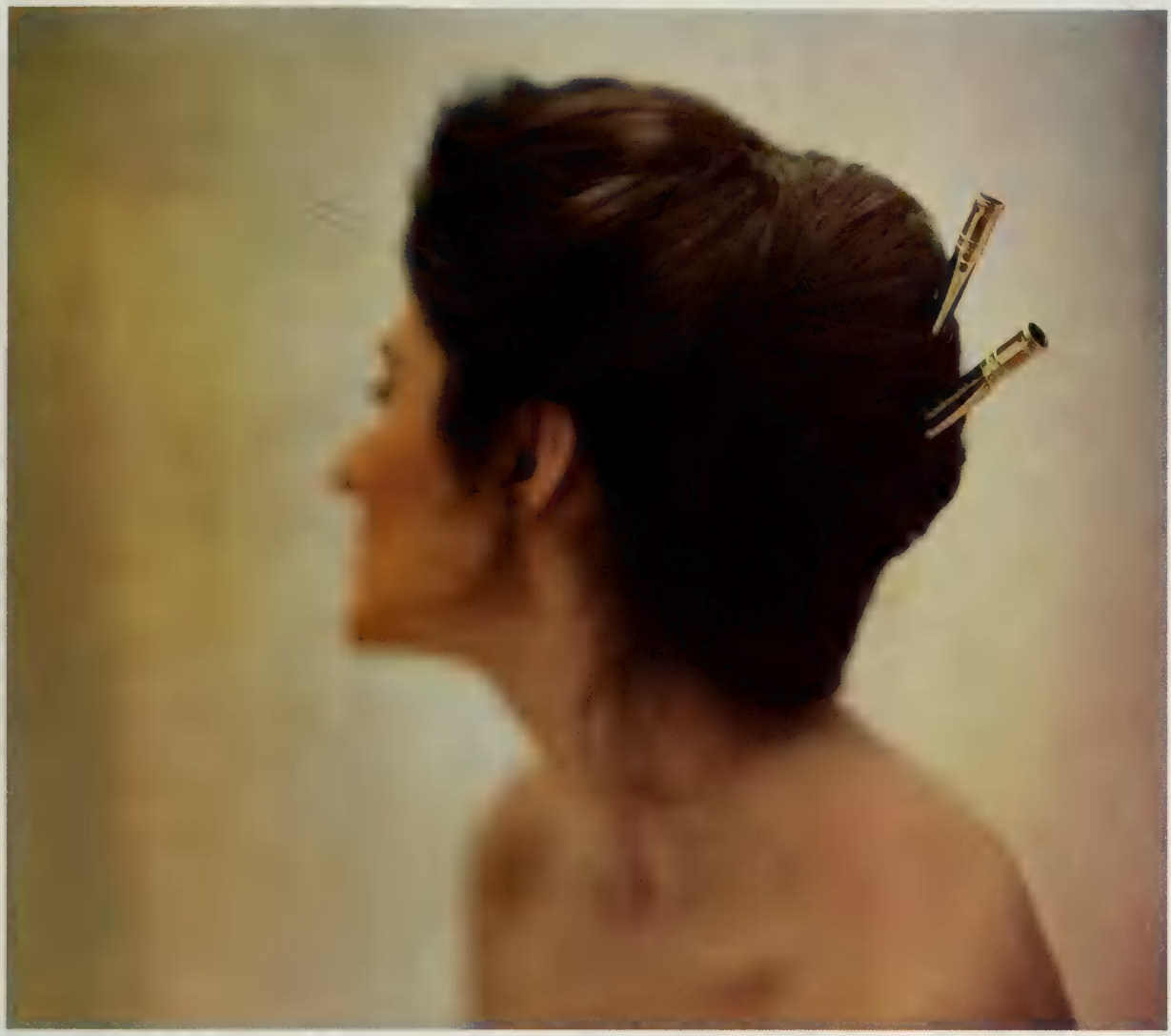
ABOVE: The cast [illegible] stars, Myrna Loy and Cary Grant, on the set. W[illegible] release, architectural plans for Mr. Blandings' D[illegible]rated on the set—were sold by the studio, and [illegible]ughout the country, from Bakersfield, Californi[illegible]usetts, illustrating how the film had captured [illegible] Eric Hodgins believed that if you struggle lon[illegible]u can have your dream," Edwards reflects, [illegible]ly bankrupted him. The house came to stand fo[illegible] became an icon."

residence of some elegance and luxury. When it was completed, the cost had spiraled to fifty-six thousand dollars. For that price he could have bought a mansion. His home was not that, but it represented his and his wife's most cherished dreams. It had been a titanic struggle to finance the final cost. He had won his battle. Unhappily, he had also lost the war.

The house had nearly bankrupted him, and two years after moving in, he was forced to sell it. It was then he wrote the book—originally titled *Mr. Blandings Builds His Castle*—based entirely on the experience he and his wife had had in building the house, giving themselves the fictitious names of Mr. and Mrs. Blandings. The book, and its sequel, *Blandings Way*, about the two years of living in his dream house (and for the record, he seems to have coined the phrase), had made him an extremely rich man. He returned to the then-current owners and offered them two hundred thousand dollars, the price he had been paid for film rights to the book. They refused to sell. Eric Hodgins had forfeited his dream.

My husband, Stephen Citron, and I took on that dream when we purchased the house in 1980. Miraculously, no alterations had been made in the intervening years. The

continued on page 76



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Revisiting an American Icon in Connecticut
continued from page 72

house was exactly as Eric Hodgins had built it. We felt a close affinity to him: We too had chosen to abandon a hostile New York and, as creative artists, felt we would be happier trading our skyscraper view for a vista of nature's making. We bought Blandings Way (as the house is called) not only for its tender blend of history and nostalgia but because—with some planned alterations—it fit perfectly into our own dream.

That phrase—"with some planned alterations"—is key. Nobody can inhabit another person's dream without wanting to amend it to include one's own vision. In this case there was much to be considered. The house was a classic, known worldwide through book and film and loved by millions. To change any one of the features that had endeared it to the public would be tantamount to rewriting the ending of *Casablanca*.

We learned very shortly after we had moved in that the house was considered something of a national treasure—the repository of the American dream. With the reissue of the film on video, we received letters addressed to The Owners—Mr. Blandings' Dream House. Charitable organizations requested that we allow them to arrange tours. And, although the property is extremely private and not that easy to get to (friends say the scenic dirt road should only be attempted in a jeep or a rented car), somehow people do find it, park their cars by the stone wall that has been there for over one hundred and fifty years (for the land was once part of an old farm), stroll past the ancient lilac tree, camera in hand, and ask to see the flower room that Mrs. Blandings built because there were four leftover pieces of flagstone perfect for the floor, the room where the door always stuck, and the well where, in his methodical progress through the earth's crust, the original plumber had encountered everything in God's creation before hitting water.

The fame of the house was, I admit, an incentive when we considered buying. Who would not want to own a small part of the American dream? There was a curious and exhilarating feeling in turning onto the property, for although the film was shot mostly on a soundstage and the house reconstructed in Hollywood for that purpose, care had been taken to duplicate the approach, and in a winter snow scene, a second unit had swooped down upon the original dwelling, and the result appeared in the film.

What impressed us, however, was Hodgins' foresight at every turn. His early use of indirect lighting in the dining room was prescient. The house had been ducted for air-conditioning, although that was a vision for the future. Windows wrapped around corners and occupied full walls, opening up the rooms to the beauty of the Berkshire foothills. Storm windows were designed so that they could be installed from the inside. A solid copper pan made the house termite-proof. The structure had been built so sturdily that one knew it would still be standing many generations after we were family history.

We have always felt his poltergeist looking over our shoulder.

The mountain ridge, in fact, on which the house stood was part of a 1758 land grant signed by King George II.

A combination of reasons compelled us to buy it: its unique design coupled with the fact that, by some foreordained miracle, Blandings Way was everything we, also, were looking for in a house. Like Hodgins before us, we saw it as the fulfillment of our dream. The construction was sound; it was also soundproof and allowed two creative careers to coexist with great independence. My husband is a writer, musicologist and pianist. One of the best features of the house was that if we worked in rooms at opposite ends, I could not hear the piano when I was writing.

I was brought up in Hollywood in the golden age of Astaire and Rogers. My imagery of the perfect dream house fit right into a thirties design. As it so wonderfully happened, so did my husband's. We collected Art Déco bronzes, china, art and furniture. Our possessions as well as our muses would feel right at home.

Because Blandings Way was built as a contemporary house, the interior was conceived for modern living—that is, living as it was in the thirties. The house, which won several awards for design, had originally been called Twentieth-Century Colonial, and it wore two faces: Outside, it was the shape of a Connecticut farmhouse so that it blended with the surrounding agrarian community. Inside, it was modern in feeling, possessing great simplicity. Nothing in it or on it was there just for ornamentation, except, perhaps, for the marvelous murals painted by Hodgins' cartoonist friend Mimoucha Nebel on the walls and inside door of the small bar off the entrance hall.

There was a starkly simple staircase that had been turned around so as not to detract from the entrance hall. Another solid steel circular staircase rose up in handsome severity in the back of the house leading to a servants' wing (now used for guests and office space). From the banks of windows, the major rooms looked out on the spectacular view, for Hodgins believed that life radiates out from a house, and he wanted an atmosphere of openness and free passage from inside to outdoors. Standing at any window and looking out over the rolling landscape gives one the sense of lift and freedom that can be had from standing on the prow of a ship or riding in an open car.

Yet there were some things that we were not happy with. Some changes would be necessary to make the

continued on page 78

The Encyclopedia of Summer Classics, Illustrated:



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continued from page 76

dream entirely our own. That was not easy, for as with any historic house, one feels an obligation to its history. The only approach that we could be comfortable with was to contemplate the probability that Hodgins and his fine architect, Allan McDowell, would have approved of the changes we proposed.

And so we completed the air-conditioning that had always been intended. A large terrace off the living room was glassed in and winterized, allowing the magnificent panorama to be enjoyed through all the seasons. A wall in the former too-small galley kitchen was torn down so that the room could be doubled in size with the addition of a second terrace and one entire wall of glass. The house was otherwise left almost entirely as it was. Outside, a fifty-four-foot pool was excavated, happily without any of the problems Hodgins had experienced when he first dug for a well.

We do believe we have made Blandings Way our dream, although we have always felt Eric Hodgins/Blandings' benevolent poltergeist looking over our shoulder, offering advice, extending a restraining hand. And we agree with the way he felt the first time he came home to it after all the work had been completed: "The last turn was made. The Blandings saw their house and a cry escaped them. It was a cry of joy. . . . There stood their creation in all its gleaming whiteness, the delicate waving leaves of the maples the perfect offsetting foils. The house was lovelier than the fairest drawings that ever [the architect] had drawn. It seemed to wait for them as a girl would wait, with downcast eyes, for her lover's first shy kiss."

Whenever I return to Blandings Way, drive up the hill through the Gothic arches made by the maples and turn the corner to see Mr. Blandings' vision, which has by now been incorporated into my own, I see that benevolent ghost beside me in the passenger seat smiling and saying, "Thanks for finishing my dream."□

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Improvisational Flair for the Architect in Massachusetts

By Robert Campbell

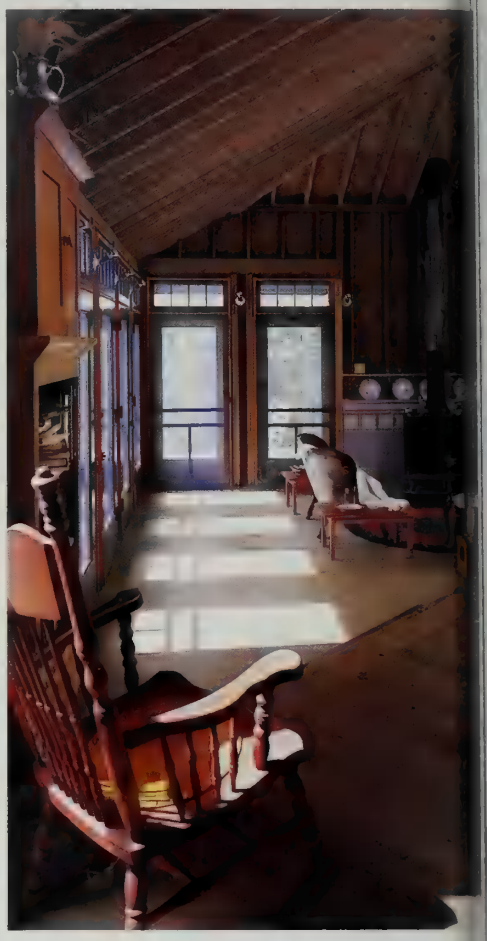


PHOTOGRAPHY: RICHARD MANDELKORN

RIGHT: The anatomy of the original structure can be seen in the exposed wood framing of the summer room. Decorative and plain elements—such as the wood stove and Victorian love seat and rocker—contrast with the angular geometries that characterize the total design.



ROB LANG



"I didn't want just one thing sitting there. I wanted a place with many different aspects," says Hugh Hardy (above right) of his family's weekend residence in the Berkshire Mountains in western Massachusetts. The architect, a principal of Hardy Holzman Pfeiffer Associates in Manhattan, created a house and a group of carefully arranged outbuildings. ABOVE LEFT: "The architecture—like the two-part toolshed—was designed to complement the surrounding pines," he explains. "The contours between the natural and cultivated landscapes are revealed in the view framed by the structures."

"IT'S JUST A PLACE to have a picnic," says architect Hugh Hardy, describing his charming weekend retreat, set in the rolling countryside of the Housatonic valley in Massachusetts, a couple of hours north of New York City. And at first glance, the house does indeed look almost like a scatter of leftover cardboard cartons you might find on a lawn after a picnic. It's a rambling, gangling cluster of boxy gray shapes. "I colored it gray to make the whole thing go away," says Hardy. "I didn't want white with green shutters, because what's important here is the landscape. The house is just a giant device for looking at the landscape."

Hardy is a nationally noted architect, a principal of Hardy Holzman Pfeiffer Associates in New York, a firm that is especially known for theaters and concert halls. He stays in the house on weekends and vacations with his wife, Tiziana, and sometimes with their two grown children, Penelope and Sebastian.

"I wanted the pleasure of making something that you don't have to be serious about," Hardy explains. From the beginning, he wanted a place that would feel very different from his Greenwich Village town house. He decided to create a cluster of buildings that looks relaxed and unfinished, as if one might go on adding more wings, towers and outbuildings almost indefinitely—which, as it happens, is exactly what Hardy has been doing since 1975. The house has grown like a typical New England farm, by the addition of new sheds, barns and silos over time as needed. This dynamic quality is the essence of the Hardy house. It's what makes everything about the residence feel playful and open-ended—like a board game still in progress, like an assemblage of toy blocks, like all things comfortable and unfinished and unpretentious.

As it stands today, the Hardy complex consists of a central house and several outbuildings. The house is basically

continued on page 82



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Improvisational Flair for the Architect in Massachusetts

continued from page 80



ABOVE: "The house, an almost symmetrical composition made of asymmetrical parts, is integrated with the landscape and suffused with surprises," says Hardy. Set within a lush forest, the house comprises two essential parts that came together over a ten-year period. At left are the original house—now the summer room—and tower. The second tower and winter room, at right, "were built and bridged together later," says Hardy. The outbuildings—the toolshed and a versatile poolhouse—align with the towers. BELOW: "I like to think that at night, with the lights on, it looks like a seedy Catskills hotel," notes Hardy. "Illuminated jars provide visibility on the tea deck."

BELOW: "The poolhouse, detailed with stenciling, stained fir and ceramic tile, serves as a guesthouse, an entertainment area and occasional dining room and retreat," explains the architect. The many functions of the structure reflect the improvisational character of Hardy's ever-evolving residence.



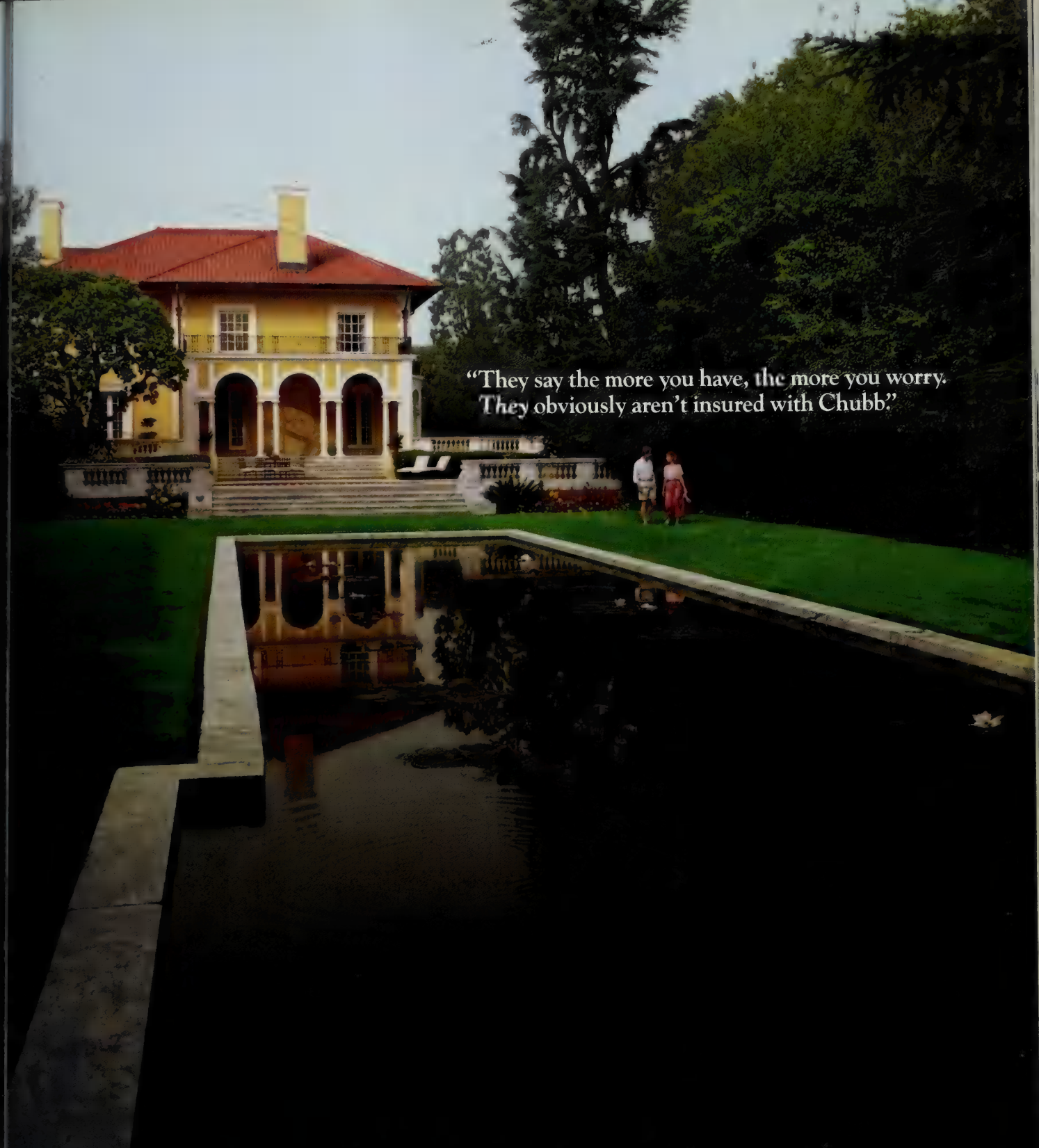
two ground-floor rooms of the same size, one at either end, with a tall pile of smaller spaces squeezed in between—baths, a kitchen, a bedroom and lofts. The two big rooms are a living room and a space used for both dining and sleeping. "I don't believe in bedrooms," says Hardy.

Hardy has been coming to the site for fifty years, a fact that may explain the delicacy with which he's placed his house among the land forms. The original hundred acres were a farm his father purchased in 1940. When Hardy acquired a portion of the land, his intention was simply to use it for picnics. "We'd stay for the weekend in a Victorian guesthouse in the nearest town and come over here and eat sandwiches and look at the trees and grass," he says. As his kids grew older, he decided he needed a porch—"a roof to keep the picnic out of the rain." His first idea was to buy a trailer, set it on blocks and attach it to an open porch. The trailer would provide a kitchen, a bath and a haven from thunderstorms, and the porch would be a rainy-day games room big enough for riding tricycles.

But when Hardy priced trailers, he decided he could just as easily build new, and thus the first incarnation of the house—the parts that became today's kitchen and living room—came into existence. The house has been growing ever since, but it has never lost its feeling of improvisation.



continued on page 84



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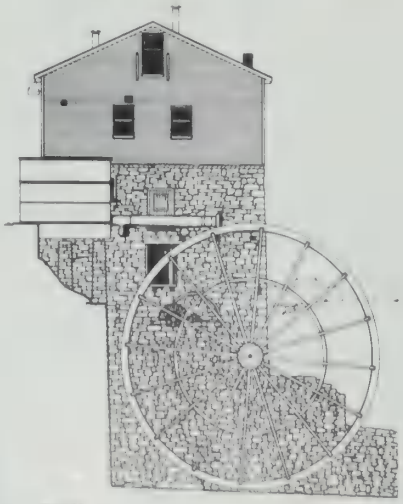
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Improvisational Flair for the Architect in Massachusetts

continued from page 82

One arrives at the Hardy residence by way of a twisting, narrow dirt road, an approach that makes it feel rural and isolated. "We don't come here to socialize," admits Hardy. On one side of the house, the private side, there is a small rolling meadow dotted with rocks and trees. Entry is from the garden side, where Tiziana has created a handsome parterre. Integrated into the site are two outbuildings—a garden toolshed made up of two parts and a poolhouse that is really a guesthouse, with space for a laundry and Hardy's studio. Each structure has a tower and encloses a view from the house. As Hardy says, "Everything here lines up with something, but it's the land in between that's important."

At the garden's far end, the toolshed is split into tall and short halves, leaving a slot between them that is like a rifle sight aimed deep into the evergreen woods beyond. The slot is an indication of the importance of axial vistas in relating the small house to the land around it. The poolhouse, another picturesque split composition of tall tower and low shed, stands on a perpendicular axis to the toolshed and frames a second vista, providing the perfect platform from which to view the house itself. Seen from the poolhouse, Hardy points out, it resembles the old Victorian mansions of the neighboring villages, with their occasionally crazy organization of angular walls and roofs.

"It's really an abstraction of one of those Victorian houses that have towers and porches turned at forty-five degrees. Victorian just appealed to me, and setting the parts at angles helps the house move into the landscape easily, helps it to follow the natural contours of the land." Listening to Hardy, one feels that the residence is a way for the architect to engage the landscape, to get into a kind of dance with it—extending a wing here, turning a porch there, as if in synchrony with the natural world.

Indoors, the main house is a pleasant sprawl of spaces in different shapes and levels. "It's only one room thick," Hardy says. "Everywhere you go, there's glass. You find yourself looking out in unexpected ways. My obsession is to see outdoors."

Materials are as simple as they could be, consisting primarily of stained, scored plywood. There's a bare, scrubbed, Shaker feeling to the interior, a sense of sunlight and swept floors. Exposed two-by-six framing doesn't seem at all out of place in the living room, nor does a tiny scale model of the house in which a mouse once took up residence. Furnishings come from just about anywhere and, like the house itself, have been assembled over time. They all go together well enough—but not so well as to look planned.

One wall of the dining/sleeping room is an unbroken row of doors, providing enough storage for any eventuality. A country stove in the living room sits on a single enormous slate tile. There are secret passages and hidden doors, one of which is the sole entry to Hardy's hideaway studio. Son Sebastian's sleeping quarters are in a loft, reachable only by climbing, that overlooks the living room with no railing—a sort of eagle's ledge from which, says Hardy, his son can "survey all." His daughter, Penelope, in contrast, occupies a private peach-colored room—"the princess suite," Hardy calls it—lovingly stenciled by the architect with a motif based on a double letter *P*.

Hardy is full of brainstorms for more improvements, including a pond. Like the private residences of some famous architects—Thomas Jefferson's in Charlottesville, Sir John Soane's in London and Frank Lloyd Wright's in Wisconsin—the Hardy house is an ongoing experiment in architectural improvisation as much as it is a mere dwelling. And like those famous earlier houses, Hardy's will probably go on growing and changing as long as its architect lives. The residence of a creative designer is always more than a present reality. It is also an unfulfilled dream about the future. □

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California Pastoral

Evoking a European Country Aesthetic in a Designer's Canyon Refuge

INTERIOR DESIGN BY ROSE TARLOW, ASID
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY DERRY MOORE



"I always wanted to have a house in the European countryside, but it wasn't possible for me, so I created one," says designer and antiques dealer Rose Tarlow of her southern California residence. BELOW: Tarlow in the garden, where an Italian stone pine shades a seating area made of 17th-century French stone.

"I found the fireplaces and other architectural elements for the house, but many of the objects are things I've had for years," she says. RIGHT: Above a mantel in the living room is a 17th-century Flemish walnut mirror. An American tin weathervane, Tang Dynasty jars and iron Betty lamps provide accents.

OR ROSE TARLOW, the challenge was to make her residence look as though it had grown from its site as naturally as the trees that surround it. "I was trying to prove to myself that you can create an ageless house," she recalls, "just as I try to design furniture that has a period flavor but with its own unique personality. Every attempt I have seen to make new houses look old has failed, so I considered remodeling the existing house on the site. But, after a week, the contractor told me that it made no sense to try, and I tore it down."

The real estate agent who first showed her the property five years ago apologized for the lack of views. "I prefer to look out at trees, not buildings or people," Tarlow told him. "I've always wanted to live in the English countryside." She created her pastoral retreat by widening the site, a narrow ledge on the side of a leafy canyon in southern California. Dirt was trucked in for the garden, which she planted with Italian stone pines and California pepper trees.

She decided that her new house would occupy the footprint of the old and sketched a modern structure. It looked too much like a train, she decided, and quickly substituted a design that fuses past and present, richness and austerity. The exterior was conceived as an unornamented shell of buff bricks, to be planted with fast-growing creeper. The interior would combine stucco walls with antique wood and stone. The first phase of the house comprised three major rooms—kitchen, living room and master bedroom—arranged in a linear sequence. Later, she extended the house, making the first kitchen an intimate dining room, and adding a farmhouse kitchen beyond, with two guest bedrooms above.

A draftsman made working drawings from her sketches, an engineer



OPPOSITE AND COVER: "I encouraged the creeper—though it's wildly impractical," she says. A 17th-century lectern stands by a French door in the living room. On the Ming scholar's desk are antique Thai horses, an Indian alabaster ribbed bowl and a Greek marble fragment.





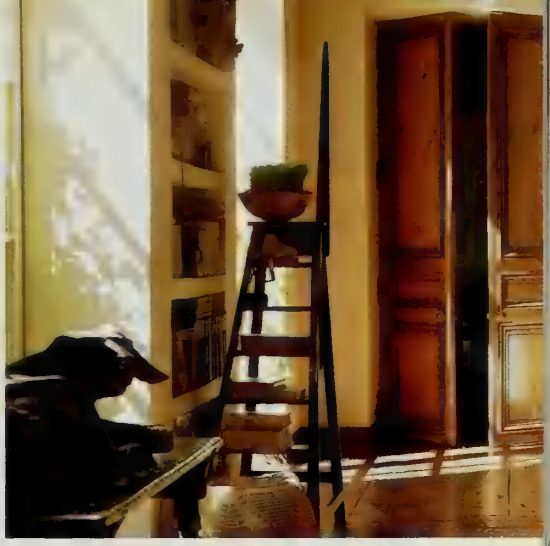
he crossbeams for the ceiling in the living room came from an eleventh-century church Kent, southeast of London, and were almost petrified with age," the designer says. The rs are 17th-century oak, and the lateral beams are also 17th century. Slipcovered En- h chairs echo the symmetry of the built-in bookcases and 18th-century French doors.



"My taste has become progressively simpler, but if I take something into my house, I'll never sell it," says Tarlow. LEFT: A Jean Cocteau drawing rests above a 17th-century French fireplace in the living room. Qianlong bowls complement the Song storage jar on the mantel.

checked the plans, and a contractor built the structure. At every stage, Tarlow improvised on the design, "changing walls and ceiling heights until the proportions were just right." The smooth-troweled walls have deep reveals and irregular, unreinforced corners. "Totally impractical," she admits. "They crumble at every collision. But I hate phony rough finishes. These walls look as though they've been cut from butter with a knife."

The old dressed stone pavers in the dining room and kitchen came from France. They were sliced in two, and the rough-cut bottom halves were used in the garden. The workshops that execute her furniture designs installed the antique floorboards, ceilings and bedroom paneling. Six me-



"I mixed Oriental pieces with country furniture," she says. "Because they're simple, they blend well." ABOVE: By the bookshelves are a 17th-century Japanese carved wood sheepdog and antique English library steps; the penultimate step holds a Roman carved marble foot.

"I collect books on architecture, literature, art, and furniture and interior design," Tarlow says. "Some of them are good old first editions, and some are just old books." BELOW: An antique American basket is by the door, contrasting with a 17th-century-style sofa.







"Most of the time I entertain informally—perhaps a buffet featuring simple country cooking—nothing fancy or pretentious," says Tarlow. Leather-and-wood antique Spanish chairs surround the plank-top pearwood dining table. The Welsh 18th-century burl walnut dresser holds the designer's collection of treen and 18th-century English pewter, along with native American baskets.



LEFT: An 18th-century wing chair is paired with a 17th-century French panel-back chair by the kitchen fireplace. Arranged on the mantel are an 18th-century French birdcage, American baskets and a Leedsware covered dish. An old French wicker hammock has been placed above the Louis XIII walnut armoire.

dieval beams that she acquired from a demolished English church proved to be an exact fit for the living room.

The handsomely proportioned living room evokes the rustic splendor of an eighteenth-century Venetian villa. In the afternoon, sunlight dapples the polished floorboards and accentuates the paleness of the walls, slipcovers and vellum-bound books. "I have very masculine taste," asserts Tarlow, "and I prefer a small palette of neutral colors, which is why I rarely buy paintings, only drawings." But the severity her preference might imply



ABOVE: Tole 18th-century leaves—"prettier than a living thing"—fill an 18th-century wood mortar in the dining room. Beside it are Bristol blue glass bottles. BELOW: Antique comb-back chairs encircle an English gateleg table in the kitchen. In the corner is a rack Tarlow built into the wall to hold dishes. Hanging above the table is a bird from the Pyrenees.



. Every piece of wood in Rose Tarlow's house has been polished smooth over generations.

"I dislike the fusty colors of old tapestries, but this *fleur de chou* fragment, with its bold green leaves, has a modern feeling," explains Tarlow. Antique painted metal push-up candlesticks are displayed with carved wood crow sculptures from Thailand and an American burlwood footed bowl on the dining table.

is softened by the intrusion of creeper from the outdoors. Delicate tendrils stray in through French doors and climb across the ceiling beams like spiders weaving their webs.

The master bedroom is as lofty as the living room it adjoins, but the mood is dramatically different. French pine paneling gives both bedroom and bath a feminine grace and delicacy. The imposing bed, canopied in the same flowered silk used for the draperies, is the only object in the house that Tarlow designed. "I would rather have a fabulous piece from my own workshop than a mediocre antique," she declares. "I never thought I'd find a bed as pretty as one I could design." She did find the Régence and Regency chairs that sit so well with the lacquered late-seventeenth-century secretary. Contemporary figurative prints provide good company for the antiques. There, as elsewhere



in the house, the structure serves as a frame for the disparate furnishings and objects that seem to have drifted together and found their appropriate places in the succession of high- and low-ceilinged rooms.

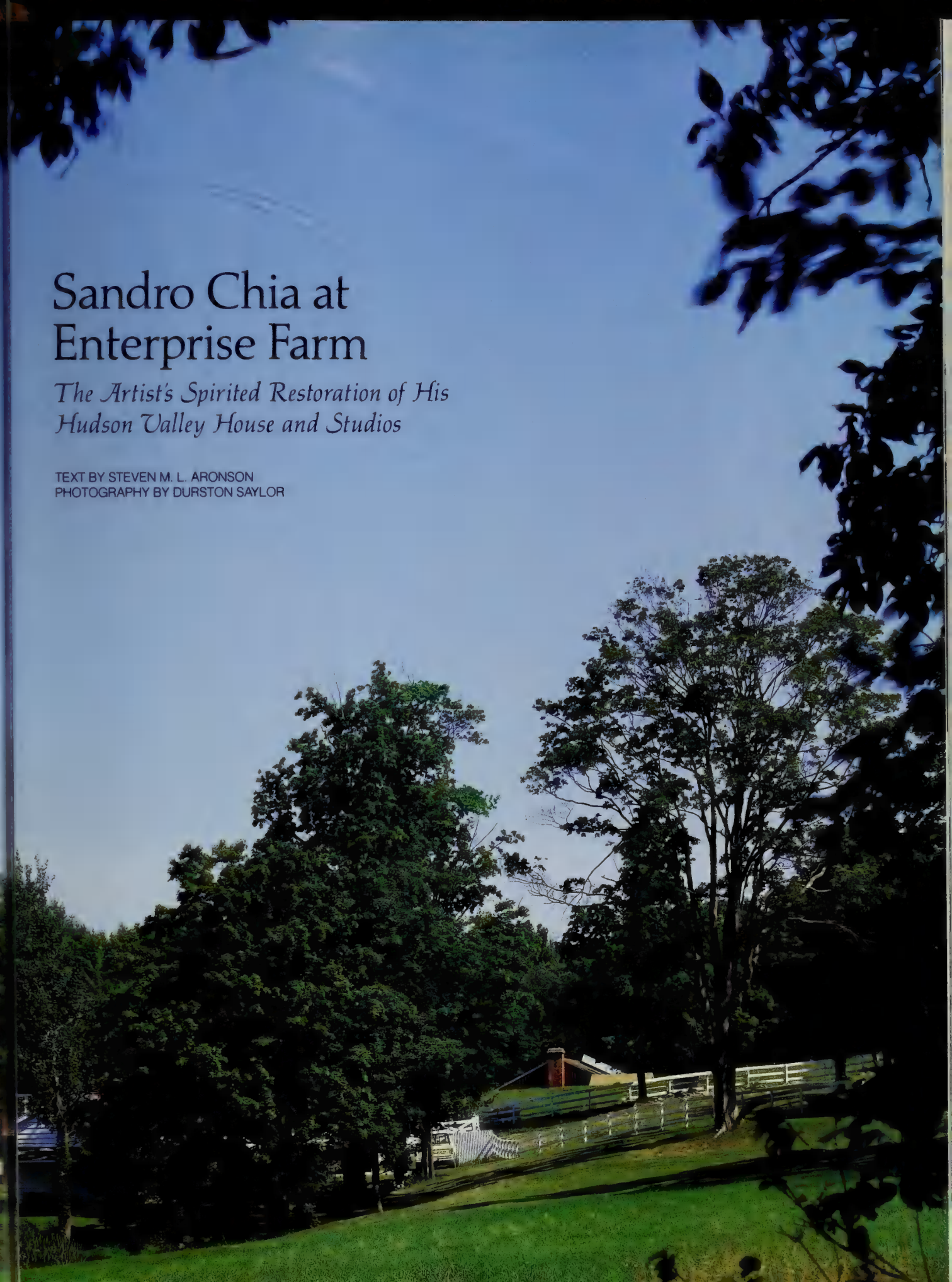
"Whenever I design a house for myself, it's the same as when I was a little girl," says Rose Tarlow. "What matters is how the living space affects my life." Her first experience in design was redoing her room at a sorority house; more recently she reshaped her apartment on London's Belgrave Square (see *Architectural Digest*, March 1989). While she owns and operates an antiques shop, Melrose House, she hesitates before taking on outside design commissions. "Clients want you to stick to the plan they approved," she says. "There is always an element of chance in laying out an interior, and I like to improvise and rearrange.

continued on page 192

"A house is not an extension of the world," she says. "It should nurture you—take you out of your everyday routine and into your own haven." Tarlow designed the canopied bed in the master bedroom, which complements the 17th-century William and Mary secretary and the Queen Anne sofa in the alcove.







Sandro Chia at Enterprise Farm

The Artist's Spirited Restoration of His Hudson Valley House and Studios

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR



PRECEDING PAGES: "What I liked was that I had to restore it," says Sandro Chia (inset) of Enterprise Farm, his Hudson Valley residence. The Florence-born painter and sculptor has since refurbished the farm buildings, largely ruins when he acquired the property in 1982. The main house, at left, is a landmark Greek Revival structure.

IT LOOKS LIKE A penny postcard of the agricultural countryside in a pre-motorized America: the old farmhouse, set in a meadow rimmed by small, enthralling hills; its miniature, the guesthouse, snug beside it; the caretaker's house behind; the stables and barns on a slight rise—all of them clustered in happy comity against a background of rich pastureland. The whole evokes a village, and indeed its owner, the Florence-born Manhattan-based painter and sculptor Sandro Chia, refers to it with humor, not manifest [illegible] —as Chiaville.

How did an Italian wind up in Dutch-settled American farm country, owning a couple of hundred acres outside the sleepy river village of Rhinebeck in the historic Hudson Valley of New York State? "I was a guest nearby in a house and when I went to bed I heard the owl that hoots, a very comforting sound in the night. When I woke up in the morning I saw ten deer eating grass. Later I bumped into squirrels and rabbits, I found a wild turkey [illegible] d I witnessed many birds. There was a prehistoric-looking creature with a large wingspan that I had never known—a pileated woodpecker. It all looked very much like a Walt Disney movie. I love Walt Disney.

"One has to understand that all these sorts of things no longer exist in Italy. There, there are maybe five deer roaming around that escaped from a *riserva*. Italy—certainly Italy starting in Florence and ending in Siena—is now little more than a garden, a large park, populated by very



ABOVE: Scottish Highland cows roam in a pasture by the stables. At right is one of two studios on the grounds. The renovation, which included extensive landscaping and the repair of the dry-stone walls that meander over nearly 200 acres, took more than two years. "It can't be pushed," says Chia. "There is a fixed time that a tree takes to grow."

sophisticated Europeans; this area is called Chianti, and it is so tame and so full of English people that we laugh and call it Chiantishire. The wildest area is where my house is, south of Siena, but it is nothing compared to Rhinebeck. Here nature, animal nature, is a reach away."

The friend Chia was visiting the day the pileated woodpecker pecked at his consciousness told him of a farm for sale nearby. He was attracted to its name, Enterprise. He says, "It was for me a James Dean name, something he might have called his ranch in *Giant*." Only, its get-up-and-go handle notwithstanding, Enterprise Farm in 1982 was mostly a ruin. The main house, built in the early nineteenth century, was a landmark, but all it and the other buildings on the property had to offer were broken windowpanes, tumbledown roofs and crumbling walls. "There was much to do," the artist recalls. "I welcomed this, for I love to restore. And what did exist showed me signs of a simple dignity."

The couple who owned the place had been planning to restore the main house, a Greek Revival structure with little eyebrow windows across its front. "But then," Chia takes up the tale, "the wife ran away with the carpenter, and the caretaker ran away with the husband's truck, and, who knows, the dish ran away with the spoon. Then some squatters moved in, leftover hippies who painted the living room blue and pink and the library green with Buddhist-orange shelving. Thank God they left the outside of the house alone—





it was still the classical color, white."

Chia, like all great artists, knows how to live simply and cleanly with elegant fundamentals—not a pencil-line too little, not a brushstroke too much. He left the wide-planked wood floors bare, and had the walls all painted the same pacific bisque. Then, having taken two years to restore the six-bedroom house, he furnished it "effortlessly" with what he calls "sort of antiques," all acquired at local auctions or in local shops. With a few arresting exceptions: a sixteenth-century giltwood chandelier, recently electrified, that depends in the dining room and descends from his former wife's mother's family, the aristocratic Lante Della Roveres; an early-seventeenth-century Venetian screen in the dining room; some Genoese chairs, dating from the same period, in the living room; and a couple of Napoleonic steel campaign beds, originally made for military encampments. One of the beds is encamped in the living room, where, bolstered with pillows covered in the same canvas that the artist uses for his paintings, it does service as a sofa; the other is in Chia's older son Filippo's room.

Speaking of Filippo, which Chia often does, "He was brought here to Rhinebeck just after he was born, and the only way to make him fall asleep was to drive him in the car. Many times in the middle of the night I would drive him in the driveway back and forth, back and forth. Later I discovered that the same job was done by the clothes dryer. If I put him in his fancy basket on top of the dryer while it was shaking, it would do the trick—it's a similar motion." These days Filippo, an unshakable eight-year-old, can be found not riding on the dryer but firmly astride his minimotorcycle in the big field in front of the house.

In the dining room, a 1977 work by Chia joins 16th-century etchings by Raimondi and an early-20th-century etching by Josef Sima. The painted Genoese chair dates from 1600. Neoclassical columns are Swedish. In the living room beyond is a Napoleonic campaign bed.



A 1978 etching by Chia hangs elsewhere in the simply furnished dining room. Below it is a games table supported by a Pompeian Revival base. The wide-plank floors have been left bare throughout.

When Chia first saw the farm, this fifteen-acre field was bisected by a driveway leading unimaginatively—indeed, in the most pedestrian manner—straight to the front door. He later had the driveway repositioned to the side. Now one is led up more surprisingly, by curves and turns and under an all-but-continuous canopy of stately oaks and maples: A line from a beautiful poem, "The Long Approach" by Maxine Kumin, comes to mind—"I'm going home the long way with a light hand on the reins." The quadrupedantical denizens of the farm await: the redoubtable caretaker Roger Daly's rottweiler, the mellow Eliot; four Scottish Highland cows loudly lowing (two of them, it turns out, came from James Cagney, who owned a large farm nearby); and a buoyant Arabian mare and two quarter horses standing in the meadow in the fallow light (one of them, Buzz, is an ex-horse-racing star). Chia



RIGHT: Framed posters by the artist are displayed in the beamed kitchen. On the daybed are cushions covered in the same canvas he uses for painting. A print by Chia is set in the dining room. BELOW: Folding garden chairs surround the painted plank-top dining table.





ABOVE: Sloping ceilings, unadorned windows and neutral tones contribute a period air to the master bedroom, which is filled with mostly 19th-century American furniture that Chia found locally at auction or in antiques shops. On the wall is an etching by the artist.

OPPOSITE ABOVE: A work in progress rests against a wall of the Palio Barn, which Chia had built in three weeks as a place to paint his vast mural for New York's Palio restaurant. He now uses the space as a studio, having added a fireplace and a permanent roof.

confides that the horses are allowed the run of the place several times a day. "Not only to give them more grass," he explains, "but to give them a feeling of freedom—that does them a lot of good. They're well adjusted."

Pre-Chia, the barns on the property were all collapsing. The first—one of only four Dutch barns extant in Dutchess County—was in baleful need of restoration. Chia converted it into a guesthouse; its beams remained and what could be salvaged of the siding was used for walls and ceilings. Meanwhile, up on a rise sprawled the remains of the old dairy barn; k[illegible]eams and sidings [illegible]ist constructed [illegible]ng, consisting of a living room and a sauna downstairs—in winter, he insists, he likes to "work up a nice sweat and then make a hole in the ice of the pond and jump in"—and a loft bedroom. Mounted in mid-prance on the north side of the structure, out of the weather, is a dappled gray carousel horse, maned in darker gray, that Chia found in an antiques shop in Rhinebeck.

The sauna house, as this building is called, and the wide pine deck that extends from it overlook an old dam that was "not in business any longer" when Chia bought the property. "I repaired the dam—with no dam, it would be just a creek to step across—and now I have a large pond that is fed by the stream from a lake two miles away. Enterprise Pond." He laughs, seeming to relish the fact that if he hasn't exactly tamed the Rio Grande he has, nonetheless, Jett Rink/*Giant*–style, taken a thing and made it bigger, better.

Half in the water and half out,

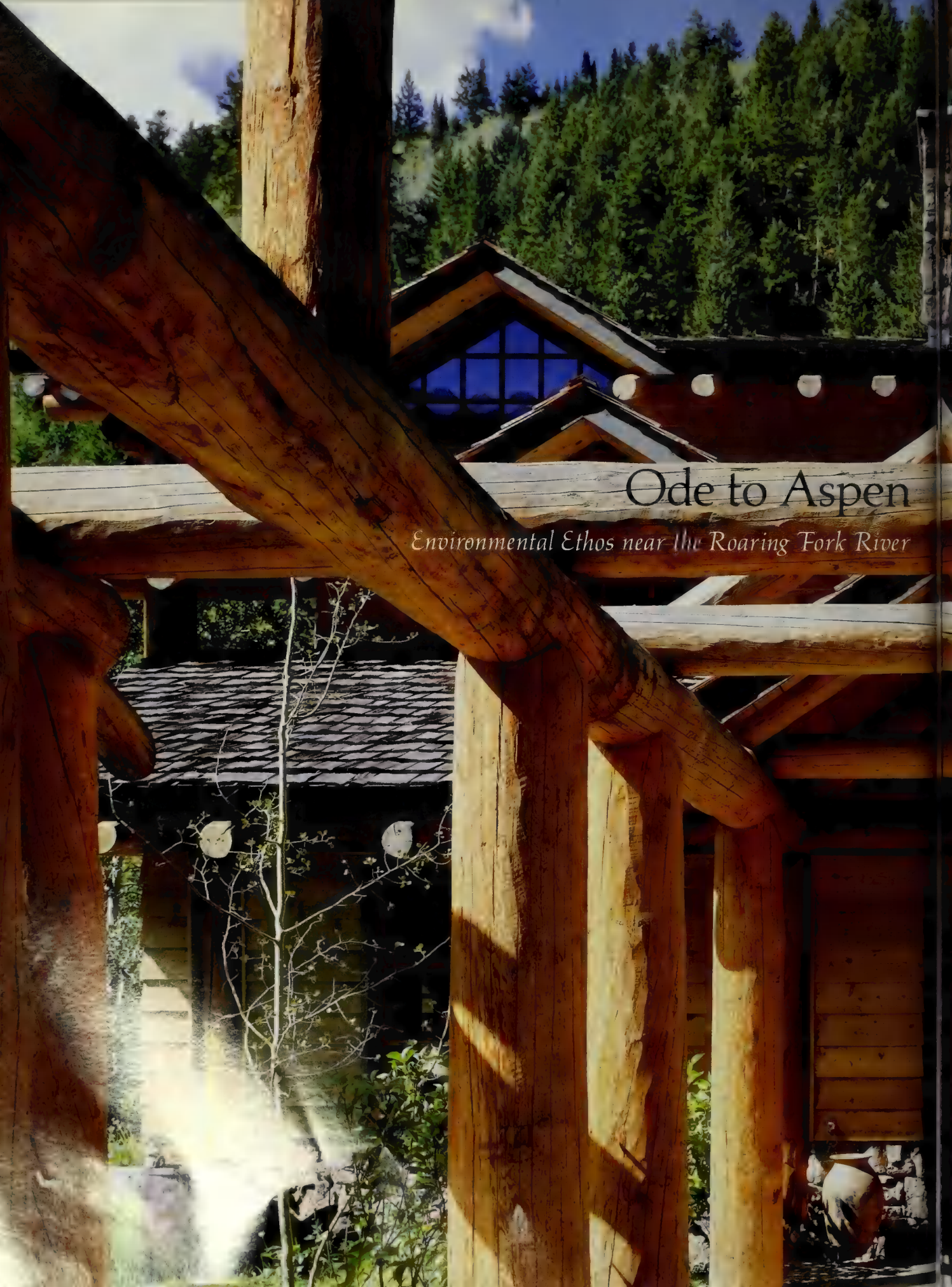
continued on page 188

OPPOSITE LEFT: From the remains of the former dairy barn Chia constructed the sauna house, keeping the original beams and sidings. He created the pond by repairing the farm's old dam. OPPOSITE RIGHT: One of Chia's sculptures on the property is a 1982 cast bronze that looks onto what he calls "an open field for the joy of the eyes."









Ode to Aspen

Environmental Ethos near the Roaring Fork River





On a 35-acre site three miles from Aspen, Colorado, on the Roaring Fork River, architect Steven Conger has created a soaring house within a post-and-beam structure for Richard Lewis and Donna Allen. "I think what I like best about the design," says Conger, "is that nature doesn't stop at the edge but comes on through." PRECEDING PAGES: The log pergola covers the outdoor Jacuzzi.

ARCHITECTURE BY STEVEN CONGER, AIA
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY MARY E. NICHOLS

"I wanted to capture the feeling of turn-of-the-century lodges that had high ceilings and a sense of spaciousness," says Lewis. "We studied the Adirondack lodges, and I visited several at national parks around the country." ABOVE: The passive-solar house with a cedar-and-glass façade was built around a three-story Great Hall. Framing it are gigantic log columns, "which make it feel like a log temple," observes the architect. Monty, an Australian cattle dog, sits at right.

ASPEN MAY BE a dream destination, but for architects, there are some hard realities to working in this mountain environment. Strict building codes and energy-conservation requirements test technical ingenuity, while nature's daunting grandeur challenges aesthetic formulas that work perfectly well at sea level. Few architects have operated in this rarefied atmosphere as skillfully as Steven Conger, president of the innovative Aspen Design Group. Conger has been creating ecologically sensitive buildings since his graduate school days at Yale in the late seventies, but his definitive Aspen homes are as artistically original as they are environmentally correct.

"An energy-conscious building is absolutely a prerequisite," Conger emphasizes. "We want to be responsive to the environment. We don't use toxic materials. But within that context, a house needs to be poetic. I think that's the niche we've defined for ourselves. We're environmental *and* inspirational."

Conger at his most inspirational can be found about three miles east of Aspen, on a knoll nestled between the base of Aspen Mountain and the Roaring Fork River. The cathedral-like log house Conger built there for Richard Lewis and Donna Allen stirs architectural recollections ranging from early Christian basilicas to Japanese Shinto shrines; it is at once rustic and erudite, soaringly spacious and penuriously energy-efficient. But for all his stylistic breadth and engineer-

OPPOSITE: "With the help of a backhoe, Steve and I set all the stones ourselves," says Lewis of the granite fireplace in the Great Hall. "We measured and fit them, and masons grouted them in." An Afghan kilim covers the floor, and Turkish kilims are used on the pillows. The interiors throughout are by Linda Bedell.





Separate from what Conger calls "the very grand main space" is a more intimate dining room. Enclosed on three sides, it has plaster walls, a lower ceiling, fir windows and doors, and a floor of yellow pine. It also contains antiques from the residents' collection, such as a French armoire and an American pedestal table, at rear. English and American chairs surround the trestle table. Heriz carpet.

ing finesse, Conger's work is ultimately distinguished by his gift for establishing a profound communion between his clients and their environment. The Lewis house, with its massive granite fireplace and light-filled timbered vaults, is no mere collection of picturesque details but rather an architectural ode to nature phrased with insight and passion.

Lewis had owned the thirty five-acre site for ten years before starting to build, and he knew it intimately, cross-country skiing over the terrain in the winter and camping out on it in a tepee during the summer. After a chance meeting in the early eighties, Conger and Lewis spent five years honing their ideas. "The site [illegible] framed huge log columns all the resort lodges that were built around the turn of the century at national parks like Yellowstone and Grand Canyon," Lewis remarks. "I liked their rustic quality, the feeling of space, the mix of stone and wood in construction. I wanted to emulate the feeling of those huge public lodges in a private home."

But the basic design for the house came as an on-site epiphany. "I was standing at the bottom of the meadow looking up into the trees," Conger remembers. "I had this sense of a big gate at the base of the mountain. I got it all down in a thirty-second sketch." That brief inspiration is now a three-and-a-half-story cedar-and-glass façade framed by huge log columns and lintels. "The scale is appropriate to the scale of the outdoors," Conger observes. Amid all of nature's verticality—it's possible to ski off Aspen Mountain right into Lewis's porte cochere—the dramatic façade is imposing but not intimidating.

The house isn't a conventional log cabin but has essentially been hung on a log frame that functions much like the steel skeleton of a high rise; the exterior walls are cedar planks, unpainted and unbeveled to provide a rough-textured appearance. The logs were cut to exact specifications in Montana, trucked to the site, and assembled in ten days. "We used four-hundred-year-old larch trees that had been killed by beetles or fire forty



The master loft, like most other rooms, faces the Great Hall "but was originally meant to be separated from it with a glass wall on one side and log partitions on another," Conger says. Adds Lewis, "I saw we'd lose the effect of the light and the post-and-beam construction that way, so I decided we should eliminate the glass and lower the partitions." The porch overlooks Independence Pass.

years ago," Conger says, "so in a sense it was a recycling." To one side of the house, an extension of the simple post-and-beam log framework has been left as is, creating a pergola over the outdoor spa. "The log structure was so beautiful before it was turned into a house that we decided to shoot it outside and keep it exposed," Conger explains. "At night it reminds me of a Greek temple."

The porte cochere is at the opposite side of the house—no parked cars mar the clean lines of the façade—and visitors enter the house through an airlock vestibule. At the end of the entrance hall is a gigantic boulder overlooking the sunken living room below; to descend safely, it's necessary to make a sharp right turn and negotiate a series of rock steps. "I conceived of this as a lookout," Conger says. "You're forced to stop and appreciate the view."

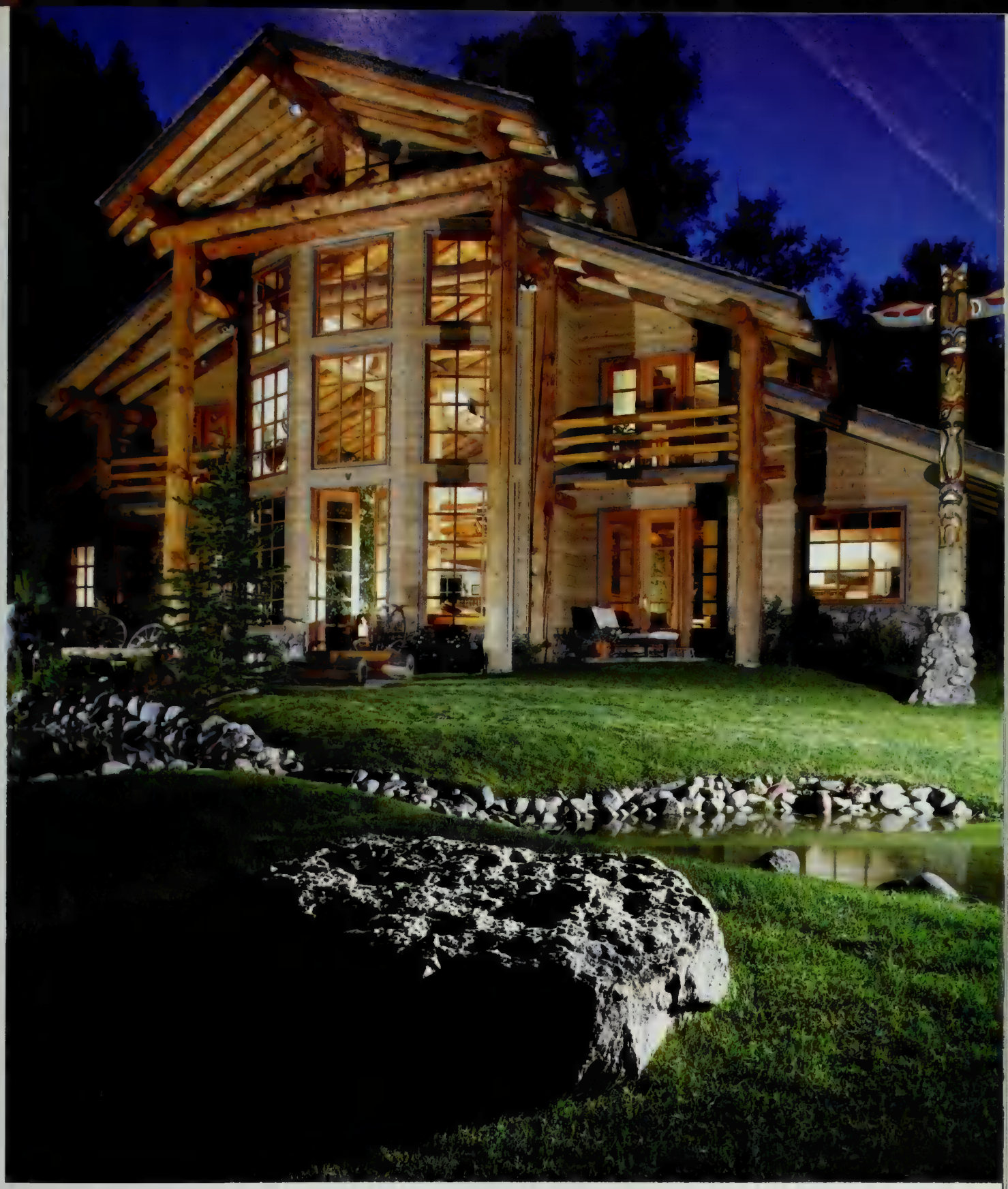
The view from this mini-promontory is as spectacular as anything on the outside, framed by the cottonwood forest just beyond the big windows at the back of the house and the distant panorama of Independence Pass presented by the three-story fenestration in front. A small creek channeled off the mountain flows through the living room into a pond just beyond the front door, which in turn drains into the river.

For all this, the dominant feature is the stone fireplace and chimney at the heart of the house. Constructed of enormous granite chunks trucked in from a local rockslide and carefully fitted together, the chimney rises into the log rafters like the megalithic monument of some forgotten forest tribe. "It's very elemental," Conger says of the entire composition. "You have earth, air, fire, water."

The kitchen is on a mezzanine overlooking the Great Hall, separated by elevation and a long, curving bar cut from ancient cypress deadwood Lewis found in the California desert. The master loft, bath and closets are on the second story, a bridgelike, seemingly floating aerie. "Originally the upstairs was to be framed in,"

continued on page 196





OPPOSITE: "When it first went up and there was just the skeleton—no building around it—I knew it would be beautiful," says the architect of the log pergola. "It emerges from the house so that the underlying structure is revealed." The logs used there and throughout were specially cut, shaped and notched by a mill in Stevensville, Montana.

ABOVE: The building's verticality—highlighted by a totem that Lewis bought in the Northwest—is emphasized by the three-story bay window placed behind freestanding columns. A small creek flows through the Great Hall and into a pond just outside, exemplifying one of Conger's guiding principles—"to integrate the house with nature."

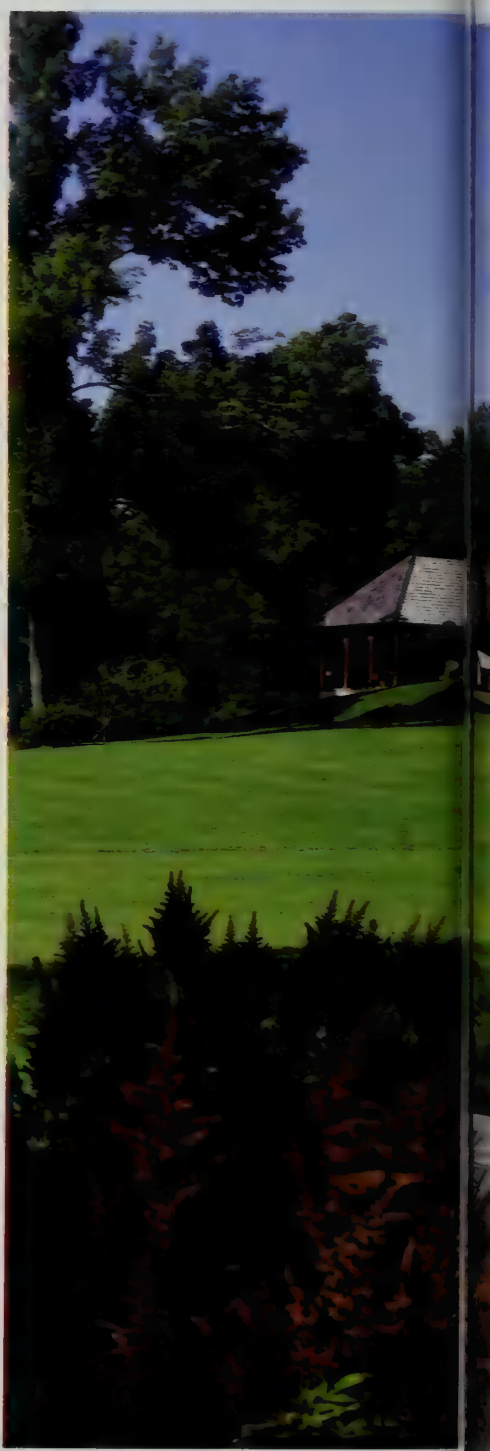
"IT WORKED OUT BETTER than I ever dreamed," says Mary Tyler Moore, in that clear, confident voice that Andy Warhol said could make her "the biggest thing in politics since Reagan." She is flashing the spectacular smile that John Leonard described as "a cross between a cannibal and a piano," and her eyes are shining. She is speaking of her country place in upstate New York, a compound of long roofs sloping up and wide lawns sloping gently down—so bright they, too, seem to be shining—to a pool of ponds spilling one into the other.

Here is a woman determined that no delightful thing will ever be lost on her. "It's become a way of life for

"I like summer here the best. Fall is wonderful, but for the peak of leaf changing I've usually been away working," says Mary Tyler Moore of her country house in upstate New York. BELOW LEFT: The actress and her husband, Dr. Robert Levine, relax with their horses in front of the main house. BELOW: The main house, at right, and the poolhouse were designed by architects Debra Wassman and Jonathan Lanman to be "soft—not assertive—within the landscape," says Wassman.



HARRY BENSON



ARCHITECTURAL DIGEST VISITS:

Mary Tyler Moore

A Complete Retreat for the Actress and Her Husband in Upstate New York

ARCHITECTURE BY TRUMBULL ARCHITECTS
INTERIOR DESIGN BY TIMOTHY MACDONALD
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

me—what I was always looking for and never really knew it. The chance to entertain in a relaxed way. The chance to do things that I had not trained myself to do—like fiddle with flowers, to finally know the difference between an annual and a perennial. To be able to go into the vegetable garden and fool around a little bit. And the horses, being able to ride them—my mare is pregnant, she's going to foal soon, she's going to put her babe on the ground, as they say—to be a part of *that*."

Suddenly the endearing earnestness, the winning sincerity, give way to chipper efficiency. "I love doing things wherein the short-term result is visible and rewarding," she says. As in a weekly series? "No, not necessarily, because all of that is kind of in the abstract—you do it and you don't see it for about six weeks, and then you see it and it's gone. And you don't really get paid money that you hold in your hand, it's all done through computers. You never really







Timothy Macdonald (above) designed a comfortable interior that could absorb Mary Tyler Moore's antiques and folk art. OPPOSITE: The octagonal shape and bold color dramatize the entrance hall, where 19th-century portraits of two of her ancestors greet visitors.

see the fruits of your labor, I think, in the kind of business that I'm in. But having a place like this changes all that—three falls ago I planted three hundred and twenty-five daffodil bulbs, and that spring I saw three hundred and twenty-five of those suckers come up."

Coming up on Mary's right are two other residents of the property, their tails bouncing up and down. "This house is really for Dash and Dudley," she explains. Is Dudley by any chance named after . . . ? "No. Although I worked with Dudley Moore—we did a picture together, *Six Weeks*. When I named him Dudley, I didn't stop to think that his last name would be Moore. If you read this article, Dudley," she says, looking soulfully at the dog, "please forgive me, but I always thought of Dudley as a kind of goofy name and you have a goofy face. He has that long wirehaired basset kind of face. And Dash is our golden retriever. We used to show him, but he didn't seem to enjoy the show-business world," she says. At that, the glossy-coated dog dashes off in the direction of the back door, where, she explains, she has just "put a dog shower in, with hot and cold running water."

Only now does Mary Tyler Moore confide that she and her husband of seven years, cardiologist Robert Levine, did not set out to buy a country place. "We began by being sensible," she laughs. "What we were looking for was an apartment in Manhattan with a terrace. And that became an impossible quest, we were just never able to find anything that was right—the right size, the right neighborhood, and that would accept dogs. We did wind up buying a city apartment, but we also began looking at houses. The first towns that realtors showed us things in were too close to the city, too suburban—because now we really wanted to be country. 'Can we look a little farther north?' we kept asking, 'just a little farther north?' And here we are. There's not even a movie house in this town—you have to go to Poughkeepsie. Or do what we do on weekends, which is either go to bed early and forget about it or rent a movie," says the lady who once owned Saturday night in America.

The property consisted of twenty-one acres when Mary and her husband first saw it four years ago and "leapt" to buy it. (Last year they bought an additional eight and a half acres from a neighbor, and today they lease another ten across the road as an extra paddock for their horses.) The house, however—a one-room hunting cabin built in the twenties that had been added onto four or five times since—was disheveled and disorganized-looking, which didn't sit well with Mary Tyler Moore, who describes herself as "nothing if not organized—always."

A stucco, stone and clapboard semi-Tudor with an asphalt roof, the house had been optimistically described to Mary by the real estate agent as a "Cotswold cottage." Says architect Debra Wassman of Trumbull Architects, who, with her partner and husband, Jonathan Lanman, was called in to redo it: "Mary persisted in seeing an idea of 'Cotswold' there. *Our* push was to develop a style that was so hybrid it would fit into the area without being just that one-liner: 'Cotswold cottage.' " Mary

BELOW: The pine panels of the house, built in the 1920s and renovated over the years, were preserved in the hallway. A 19th-century copper-and-zinc horse weathervane rests above an American pine settle and a painted barber pole. Antique game boards are displayed in the powder room, which has the same plaster-and-pigment wall treatment as the entrance hall.







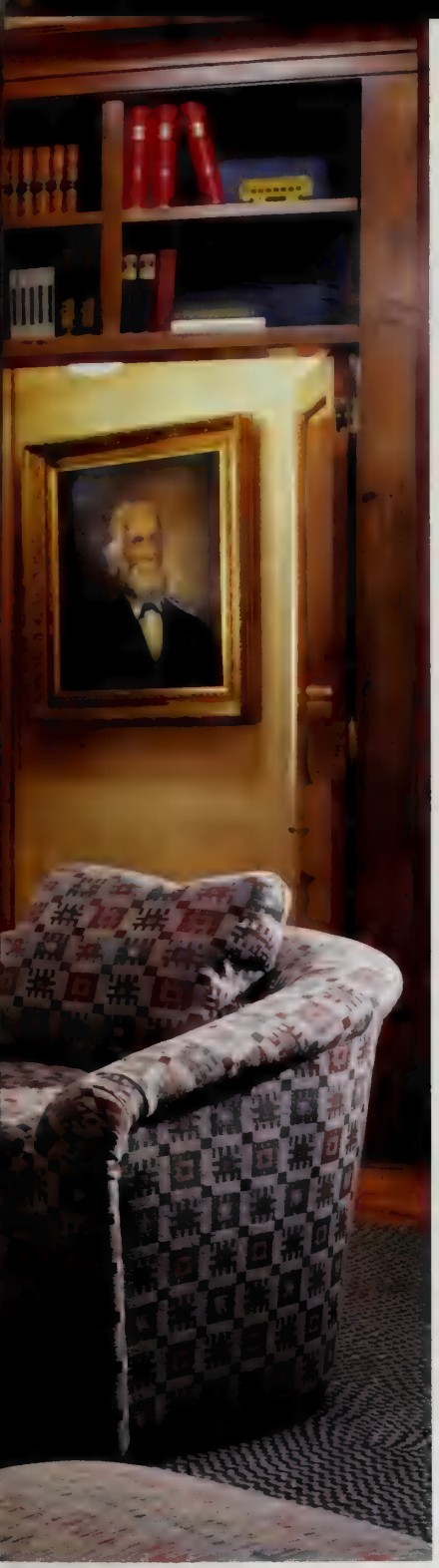
The couple's ketubah, or marriage contract, hangs near the dining table, from Mill House Antiques. Over the stone mantel in the living room is a circa 1850 hooked rug. On the low table is a 19th-century tiger from Kentshire. Shield sconces and floor lamp are from Marvin Alexander. Braided rug by Stark; strié fabric on club chair from Lee Jofa.



adds, " 'Cotswold' gave us a lot of freedom—we didn't have to stick to any particular design; as long as the lines were clean and graceful [illegible] we could do whatever we wanted. So now we have what I love, which is all kinds of nooks and crannies and [illegible] ceilings—and *some* high ones."

From the beginning, Wassman and Lanman were determined to keep the casualness of the house. "We wanted it to feel 'farmy' but with a little more refinement, so we added some of the 'Lutyensy' asymmetrical rooflines that Mary loved." But as the house was dark and small-windowed, their first task was to take it apart and put it back together so it would have good light. If the footprint of the building—the living and dining

A 19th-century portrait by Elizabeth Moore Reid of Captain John Moore, another of the actress's ancestors, hangs in the doorway of the wood-paneled library. The antique pillow to the right is from Mike Bell. Sofa fabric, Clarence House; braided area rug is by Stark.



library houses what Robert Levine refers to as "Mary's Lincoln collection," which consists of, in her words, "all the stuff that I collected in preparation for the miniseries I did, *Gore Vidal's Lincoln*." Mary Tyler Moore's portrayal of Mary Todd Lincoln—"She was the most fascinating woman I have ever read about"—won her an Emmy nomination. (The actress is no stranger to laurels, having garnered to date five Emmys, three Golden Globes, an Academy Award nomination [for *Ordinary People*] and an honorary Tony.)

To decorate her reconfigured house and all the ancillary buildings on the property, Mary brought in New York interior designer Timothy Macdonald. "I had worked with Tim before, when he was with Angelo Donghia," she says, "so that seemed a natural. And he had had the country experience—he had just finished a farm for himself." Macdonald explains, "Mary didn't want anything fancy or formal, just comfortable. And everything had to be dogproof—the dogs are allowed up on every piece of furniture in the house."

Comfortable upholstered sofas and chairs are interspersed with heavy low tables, refectory tables and such lucky finds as an Early American all-wood "cheap clock" with its original wood workings and a splendid Shaker armoire. "It started out that we wanted Shaker," Mary confesses. "Probably not pure Shaker, because you can't find it, and if you can you certainly can't afford it, or you don't want to put that kind of money into furniture. So we wanted the Shaker *look*, but as we began to look at it in the aggregate we began to think it might be very cold. And very diffi-



The 19th-century table and Windsor chairs combined with the oversize stone hearth help to make the kitchen "the heart of the house," says Macdonald. Botanical prints and a Victorian cast-iron doorstop on the mantel are from Kentshire. Chair fabric from Lee Jofa.

rooms—stayed the same, little else did. "They pushed and pulled in every direction, tearing down walls to make bigger rooms," says Mary.

The only room in the house with a serious scale to it is the library, fashioned from a warren of bedrooms, which Wassman and Lanman topped with the same peaked ceiling they gave the octagonal entrance hall. The





cult to accessorize, because that doesn't exist in the Shaker world. So we chickened out and we went for a softer look, which encompasses all kinds of periods. Also, you know 'Cotswold' isn't [illegible] the proper setting for Shaker. [illegible] our original taste in [illegible] pieces we have are kind of lined *like* Shaker."

Shopping for accessories to embellish the house is one of Mary Tyler Moore's abiding pleasures. "It scares me to think I may be finished someday, it really does, because I'm running out of tabletops. There's not enough space left for any more *tsatskes*." Tim Macdonald fills in, "While Mary was on location in Richmond for the Lincoln miniseries, she'd bird-dog things down there, and I'd bird-dog up here." Mary adds, "That's when I was putting stuff in storage, not really knowing exactly where anything was going to go, which I think is probably the best way to buy—just buy it, buy an antique because you love it. Up here I'm

ABOVE LEFT: The wall treatment was continued up to the second floor. An Amish quilt is juxtaposed with a painted fanlight shutter and a collection of miniature chairs. On the 19th-century Virginian half-round cupboard perches a carved eagle on a cannonball base.

ABOVE RIGHT: Lit by an oval window in an alcove of the master bedroom is a bull weathervane. A wood horse stands by the tile fireplace, and on the painted mantel is a pair of early-19th-century tole cachepots from Kentshire. Table lamp from Marvin Alexander. Rug by Stark; chair fabric by Lee Jofa.



flank the fireplace in the guesthouse; a collection of miniature chairs sitting contentedly on the second-floor landing; and folk art in the form of antique American game boards in the powder room.

The floors are all siding from a salvaged eighteenth-century Pennsylvania barn, whose boards were systematically laid and rehewn. None of the walls were to know paint or wallpaper; thanks to a mix of old, very heavy plaster, dye and pigment, the interior finishes all have the look of frescoes. The pigment used in the living and dining rooms was beige. "Mary wanted a raspberry room and so we did raspberry pigment in the entrance hall, and it follows up the staircase to the second floor," Tim Macdonald explains.

"These are my relatives," says Mary Tyler Moore, introducing the two sober ancestor portraits that hang in the octagonal entrance hall. "This is Colonel Lewis Tilghman Moore, who fought in the Civil War—he was a Confederate. And this is another relation, John C. Schindler. And there's a third in the library—Captain John Moore, the father of Lewis Tilghman Moore. *His* father was my first relative to come to this country from

continued on page 194

The poolhouse is supported by tree trunks and cooled by a series of sliding doors. By the pool is a fish statue from London. "It's a carp, and that's an Oriental sign of good luck," says Mary Tyler Moore. Dining table and chairs from McGuire. Fabric by Brunschwig & Fils.

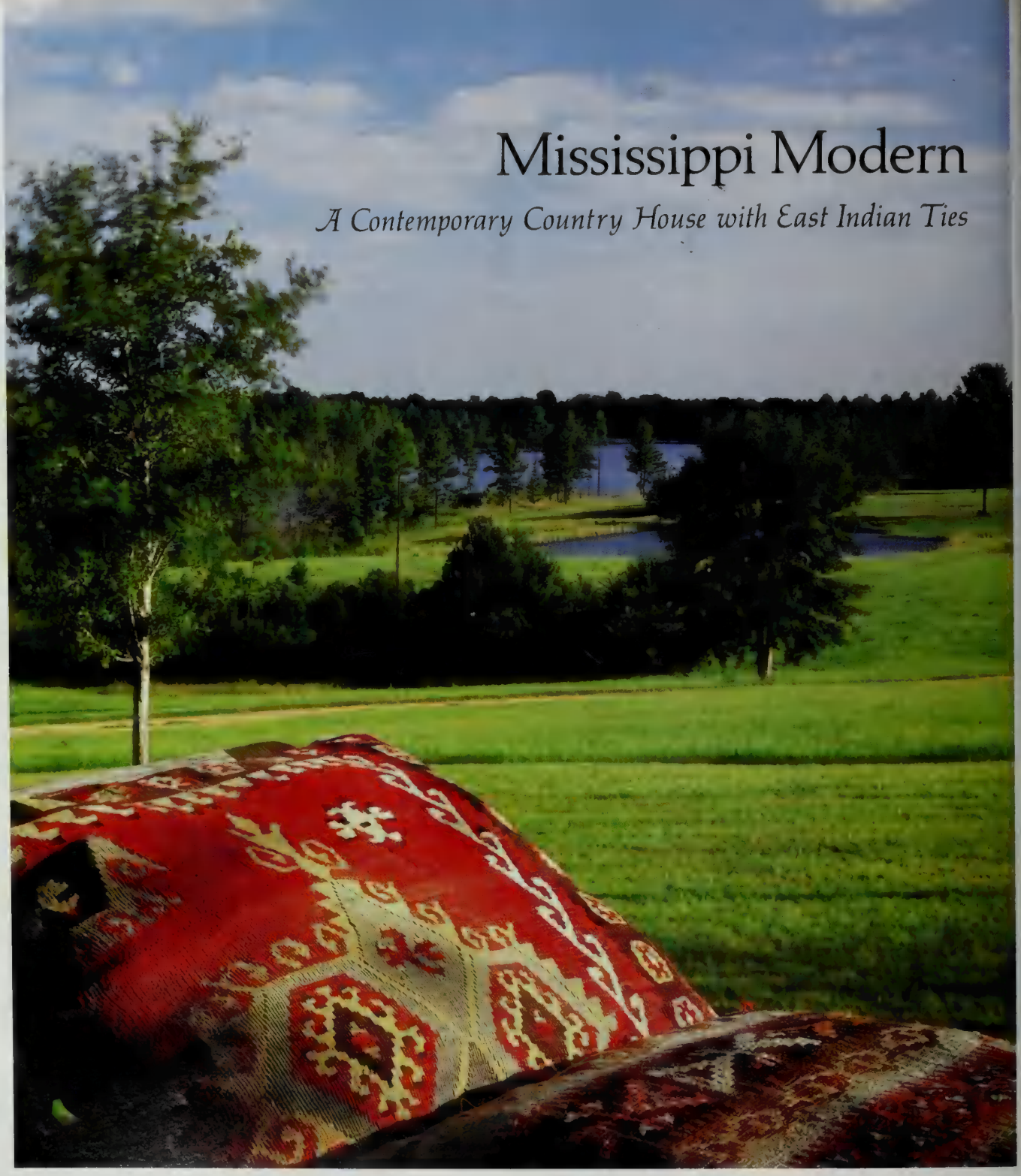
notorious—I like to prowl the stores, never looking for anything in particular, just looking for stuff that stands out and speaks to me."

Among the things that hailed Mary were a blue-and-green 1921 whirligig, acquired at a Manhattan antiques show and now spinning by the living room window; a nineteenth-century French basket "for taking your pigeons to market" that roosts in the living room; a pair of English nineteenth-century ballot boxes found in Virginia that now



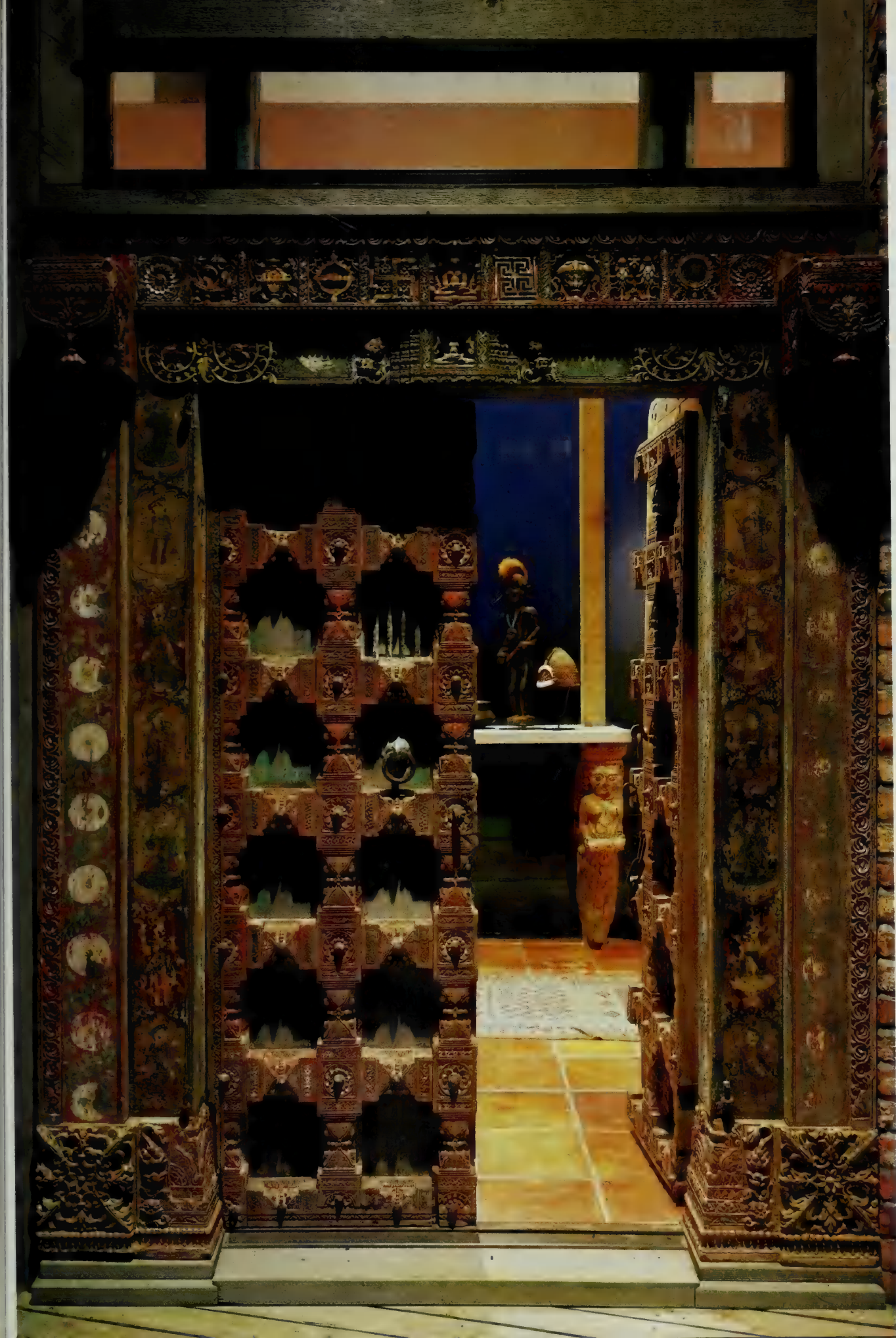
Mississippi Modern

A Contemporary Country House with East Indian Ties



ARCHITECTURE BY ARTHUR Q. DAVIS, FAIA TEXT BY BETH DUNLOP PHOTOGRAPHY BY STEVEN BROOKE

[illegible] hills and an 80-acre lake create an idyllic setting for a country house that New Orleans ar[illegible] Davis designed in Mississippi. His clients and close friends—Siddarth Bhansali and [illegible] an Indian princess—named the house Shivpuri after the summer capital of Yas[illegible]mer kingdom. ABOVE: Lounge chairs—with pillows covered in kilim fragn[illegible]—provide an excellent place to view the landscape from the rear deck. OPPOSITE: "A Jain ten[illegible] was incorporated into the structure as a focal element for the entrance façade," says [illegible] Davis brought the 17th-century polychrome doorway from Gujarat, India. To open [illegible] setting, Davis designed an all-glass rear wall for the entrance hall.







ABOVE LEFT: "Rustic contemporary" is how Davis describes his design, and a rough-sawn, gabled timber ceiling and exposed wood structural elements characterize the living room. A brick wall and hardwood floor add to the country atmosphere. "The two primary parts of the building," continues Davis, "are the tall one-story living room wing and the two-story bedroom wing." Opening to the bedroom wing are the cantilevered stair and passage to the master suite, above, and the entrance hall, which leads to the children's rooms, [illegible]. The entrance hall is accented by brackets from the Bhansalis' collection of Indian artifacts, which also includes, on the far wall, an [illegible]ury Jain temple painting on cloth, called a *pata*, with a 17th-century Jain wood polychrome panel, below. Above the fireplace [illegible]th-century wood lintel from Gujarat depicting scenes with the god Ganesh and a 19th-century tapestry from Bihar.



ABOVE: Timbers framing the glass wall of the entrance hall reflect the rough-sawn texture of the exterior board-and-batten cedar siding. Temple brackets from Gujarat support the hall table. Among the objects on the table are a wood figure and a helmet, right, both from India, and a mask from Africa. Arrayed on the wall are 18th- and 19th-century Indian figures.



ABOVE RIGHT: Down a short flight of stairs, the informal dining room is fully visible from the living room through the expansive openings formed by the exposed wood structure. "The high-ceilinged dining room is designed to take advantage of the views, and the windows are oriented to allow appreciation of the magnificent sunsets," says Davis. "The oculus creates a play of light across the walls and floor." Unmatched 18th-century Windsor chairs surround a wood trestle table. The floor is terra-cotta tile. Kitchen is at right.

Davis calls the Bhansali residence "a country house with no secrets."

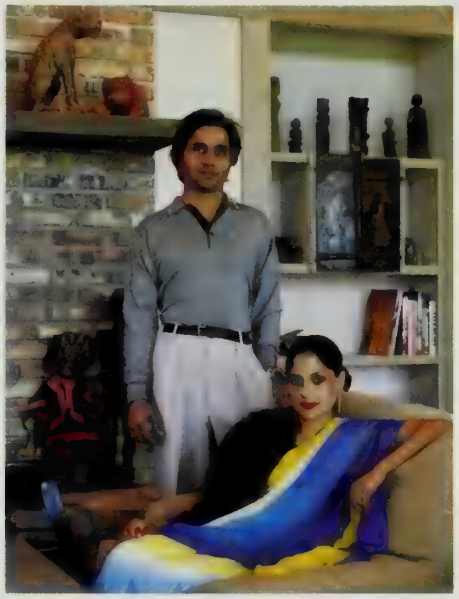


THE BRICK-AND-TIMBER country house to which Siddarth and Yashodhara Bhansali retreat sits in the rolling hills of Mississippi. It is an hour-and-a-half drive from New Orleans, via a main highway, a side road, then a gravel road lined with Queen Anne's lace and wild yellow daisies. It is, to say the least, a remote place. The land there rolls gentle and green, and the vistas are uninterrupted. On top of the highest hill is the Bhansali residence, with its tall architectural profile presiding over the countryside quite comfortably. In Poplarville, the nearest town, folks who know it simply call it "the big house on the hill."

The Bhansalis' architect, Arthur Q. Davis, wanted the house to evoke a kind of forthright rural virtue, to be "a house with country in it." And in many ways, with its gabled and shedlike roofs, it does conjure the very image of an American farmhouse; the weathered wood and pale red brick are as authentic as the Mississippi countryside they came from.

But that is only the beginning. For in the house, two very distinct cultures meld. Yashodhara Bhansali named the place Shivpuri, a reference to the Indian summer capital where she lived as a child, the princess daughter of the late Maharaja Sir George Jiwaji Rao Scindia, ruler of Gwalior. "When I first came here, I thought it was so beautiful, the name came automatically," she says. Given that, an easy impulse might have been to design an ornate residence in allusion to India, but Davis opted for a modernist stance.

The Bhansalis, who have shortened their names to Sid and Yasho, have filled the house with art and artifacts from India—their collection spans Indian history and civilization—and other countries as well. "When I was small," says Yasho Bhansali, "I took everything so much for granted that it was only when I came here that I realized what a wonderful country I came from."



OPPOSITE: The second-floor master suite is entered through a pair of 17th-century Indian doors. "The doorway emphasizes the separation of the master suite from the public areas of the house," explains Davis. Turkish kilim fragments cover the cushions on an Indian polychrome chest. Rug is Turkish kilim. ABOVE RIGHT: In addition to being collectors of Indian and primitive art, Siddarth and Yashodhara Bhansali are equestrians and maintain stables at the Mississippi country house.

At Shivpuri, bits and pieces of that history are incorporated into the architecture with a hand so deft that the combination of the two cultures never seems odd. "We had two objectives in building the house: to have a place with some contour and to bring over here a little bit of our India, to be surrounded by it," says Sid Bhansali. "We had to have an environment that allowed us to display our Indian collections, and enough land to ride our horses."

In fact, the Bhansalis chose the hills of Mississippi over other destinations outside New Orleans because the terrain was more challenging for riding; they are avid equestrians and met through their mutual love of horses. Sid Bhansali, a second-generation physician educated in an Anglo-Scottish school in Bombay, came to New Orleans in 1974 to continue studying cardiology. Later, when he and Yashodhara were married, they chose to stay in the United States.

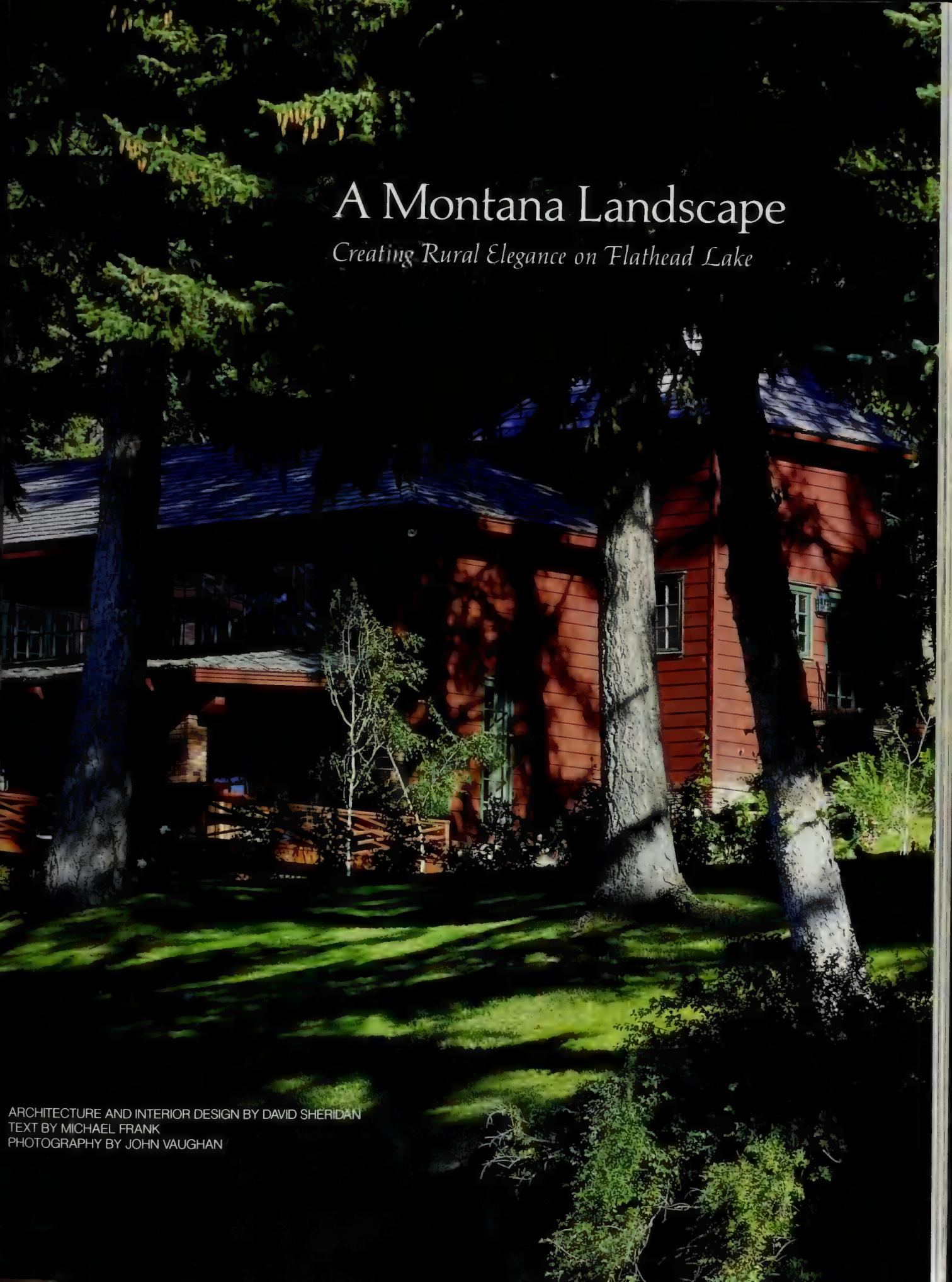
Davis—a fifth-generation Louisianan, educated at Tulane and Harvard universities—calls the Bhansali residence "a country house with no secrets." He chose to make the plan straightforward, with two wings set at a slight angle to each other so that "wherever you go, you can enjoy the vista." Originally, he was asked to design an intimate house, dark and low to the ground. Davis resisted that idea, offering instead an expansive design with tall proportions and ample glass. He sought to create "a house that uses natural materials in a natural way," he adds.

The residence's carved and painted front doors are from an Indian temple, and they are a masterpiece of intricacy. A second pair—those to the master suite—are "typical doors to a home in Gujarat," says Sid Bhansali. Otherwise the detailing is sparse. "The house has no affectations," explains Davis. "It's that simple honesty that gives it strength."

The modernist ethic of the power of structure to shape space holds true throughout the Bhansali house. The open gabled ceiling, board-and-batten construction with exposed steel gussets, extends beyond the living room into the dining room. Yet despite its volume, the residence functions as a showcase for art, furniture, artifacts and tapestries. In addition to Indian art, Sid has collected diminutive eighteenth-century English and Welsh Windsor chairs, which his wife eventually grew to love. "Remember, Yasho grew up in palaces with formal furniture," he notes. "It took a while for her to get accustomed to what she calls Flintstone furniture."

If there is a thread tying together all that Siddarth and Yashodhara Bhansali collect, it is that the work is all truly heartfelt, be it spiritual or secular. And that is the case for Shivpuri. In this modernist rendition of a farmhouse, old traditions live on and new ones emerge. □





A Montana Landscape

Creating Rural Elegance on Flathead Lake

ARCHITECTURE AND INTERIOR DESIGN BY DAVID SHERIDAN
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN

The Sheridan family have been spending summers at their Flathead Lake, Montana, house since 1953. Recently Sallie Sheridan asked her son David to add a master suite to their house there, but eventually the entire place was rebuilt. "It had been remodeled so many times that I wouldn't get involved unless we could start from scratch," David Sheridan says. PRECEDING PAGES: The eclectic country house, with expansive lawns and lake views, occupies 12 acres. "The romantic, fairy-tale elements, such as the steeply pitched roof, were borrowed from Julia Morgan," says Sheridan, "particularly her work at Lake Tahoe and for Wyntoon, William Randolph Hearst's camp in northern California—although this is a much more modest version." A copper stag weathervane atop a cupola (inset) adorns one of the twin towers anchoring each end of the house.



CONSIDER THESE elements: twelve fertile acres on Flathead Lake in northwestern Montana; views occluded by decades of overgrowth; a house built in the 1950s and modified on five or six separate occasions, by different architects with different sensibilities; the changing needs of the client, who wanted an expanded master suite with a pair of separate offices; a designer with a distinct conception of what sort of building should stand above thirty miles of dark blue water and amid gentle slopes of lawn, cherry trees, and woods that spill into the hundred-thousand-acre Flathead Indian Reservation.

It's a classic recipe for a long series of consultations, debates and compromises, but instead there were a handful of convivial meetings and the speedy introduction of the wrecking ball—so speedy, in fact, that when the client's husband flew up to the lake one autumn weekend, he had trouble finding his clothes, or his closet, or his bedroom. Before his wife had had a chance to tell him, the house had been leveled.

Missing from this summary is the telltale relationship of the client, Sallie Sheridan, and the designer, David Sheridan, who are mother and son. Also missing is the designer's relationship to the site: From early childhood, David Sheridan spent every summer of his life on Flathead Lake, and he brought to the project a long, memory-steeped compassion for the landscape. "When we were children, the pleasures were, well, infinite," he says. "Horseback riding and swimming and water-skiing and exploring. It's a paradise for kids—and for grown-ups, too."

Sheridan's father, Les, began assembling parcels of property when Sheridan was a small boy, one of five in the family. By the time he was killed in a jet crash in 1971, when he was returning from a weekend at the lake, Les Sheridan had pieced together twelve acres, nine of them in lawn. He had planted handsome gardens and added several rooms to the house, which was originally guest quarters for another house on the property, but he'd always intended to tear it down and start afresh. This, along with the ungainly evolution of the structure itself, gave Sheridan the freedom to complete his father's vision with a vision of his own.

David Sheridan has had no formal training as an architect, interior decorator or landscape designer, yet at Highlawn—he named the house in honor of his father's love of lawns—he has been all three. After attending business school and working in international banking for several years, he began buying and renovating houses in Los Angeles. There, too, he was influenced by his father, whose construction company built roads, dams and bridges, and also had a housing division. "I remember, as a kid, loving to follow him around. Even during college, I'd call my dad's secretary and have her schedule me into his life. We'd fly from site to site around the country. I was fascinated by

ABOVE: French doors [illegible] the living room give it "a solarium feeling," and brick columns "are used for their rustic quality," says Sheridan. [illegible] the limited stone low table is a bronze by Montana artist Earl E. Heikka titled *Gary Cooper*. Floor lamp from Artec[illegible] Museum. OPPOSITE: "My mother wanted to avoid a hunting-lodge atmosphere," Sheridan notes. In another part of the living room, English and contemporary quilted chintzes lend intimacy. On the shelves at left are [illegible] bronzes by Heikka. The two oils are by Irvin Shope, a versatile western artist.







Nineteenth-c[illegible]ed chairs surrou[illegible]d a mahogany table in the formal dining area, where another oil by Shope, t[illegible]nted over the [illegible]rble-topped buffet. The chandelier is from Arte de Mexico.

things being built." Sheridan now works on two or three large jobs a year, combining his affinities for all aspects of design, but usually he prefers to assemble and supervise "teams of talent." Highlawn is the first project that he has controlled from drafting pencil on.

"My mother insisted," he observes. "She said, 'I want this to be your work. All of it.'" Naturally, Sheridan knew her taste. She made only two stipulations: that he create an elegant, bright country house, not one that, like so many in the area, resembles a hunting lodge or a men's club; and that he design separate offices for her and Sheridan's stepfather, both of whom have active business lives.

"When you grow up on a piece of property, you've been visualizing it forever," Sheridan explains. "It was basically laid out in my head already." In designing Highlawn, Sheridan wanted to retain the romance of childhood. For inspiration he turned to classic American shingle and clap-



Throughout the house, French doors—ten sets in all on the first floor—take advantage of the views. One of the things Sallie Sheridan loves most, she says, "is that the color of the lake keeps changing, from purple to blue to gray." ABOVE: In the breakfast/family area, a circa 1850 hand-pounded pitcher made from silver dollars stands on the table. BELOW: The deck off the living room is used for casual dining. It has a panoramic view of 30-mile-long Flathead Lake, which is located on the Flathead Reservation and is the largest freshwater lake west of the Mississippi.

He brought to it a memory-steeped compassion for the landscape.

board summer houses, as well as their California incarnation in the work of Julia Morgan, who, in some of her houses around Lake Tahoe, used the same stonework and shake roofs and towers that give Highlawn its fanciful vocabulary. To take full advantage of the lake views, Sheridan incorporated French doors and ample decks, which he integrated behind a Chinese Chippendale railing inspired by English garden benches. He knew that his mother liked to live rather formally, even at her summer house, so he planned interiors that were simple, polished and flexible enough to contain such disparate elements as a collection of western painting and sculpture and a set of Empire dining chairs.





Sheridan, who used wood, brick and stone throughout, likes to keep architectural materials to a minimum. LEFT: The dogs on the living room terrace are Nickolas, a dalmation, and Cally, a Labrador-pointer mix. OPPOSITE: The boathouse architecture conforms to that of the other buildings in the compound.

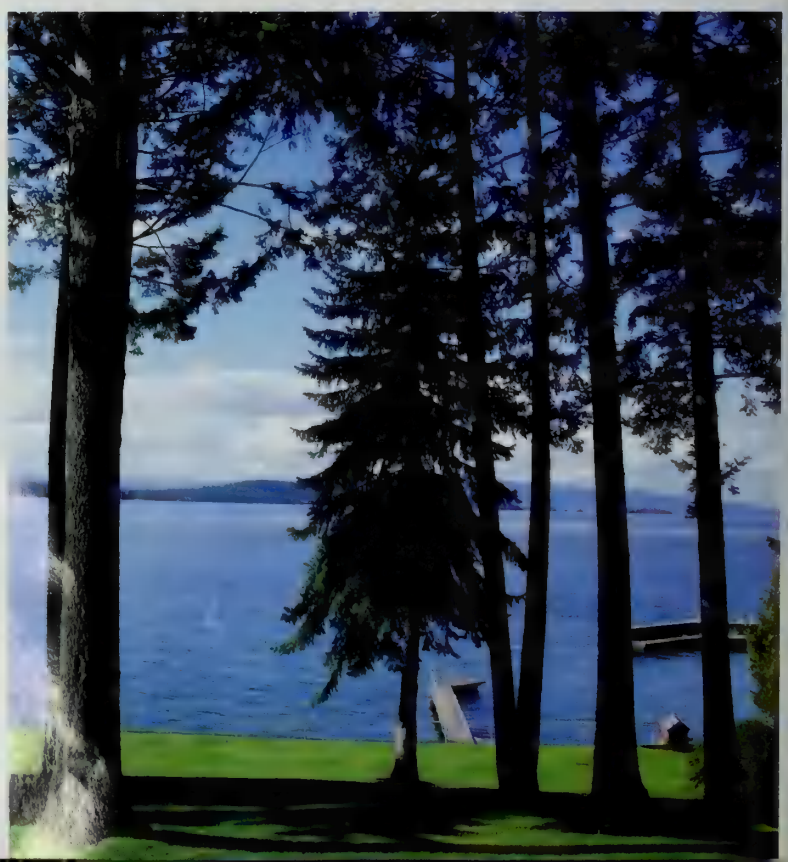
trees that stood between the house and the water and were planted originally by Les Sheridan occasioned the one serious conflict between mother and son, but it was resolved the moment she saw the results. "It was absolutely the thing to do," Sallie Sheridan says. David Sheridan adds, "They revealed a lake, not just a bay, outside our front door."

For David Sheridan and his family, Highlawn is about more than design and architecture. "Without this piece of real estate—so to speak—we wouldn't be a close family. I think that's the most important thing Highlawn has done: It's given us a sense of continuity and a sense of family for nearly forty years." Here, every summer, the Sheridans leave their disparate lives and gather on the beloved emerald lawn; here, one can't help but feel, they will go on gathering for generations. □

RIGHT: Cedar, mountain ash and Douglas fir dominate the front lawn area. In his efforts to construct an elegant summer house with a country feeling, Sheridan was primarily concerned with "keeping the design simple, functional and suited to the woods and lake."

His client was difficult only when it came to time. "Your father built me a house with an indoor swimming pool in eight months. Why can't you do that?" she asked, and Sheridan's reply was, "I don't have a construction company, Mom." Still, efficiency would seem to be a family trait: The entire project, supervised by Sheridan's able contractor, Dan Talbert, took only ten months—despite the need to drive utility lines underground, replace a nine-acre irrigation system, and reroof and paint the boathouse and sauna house.

The removal of two blue spruce





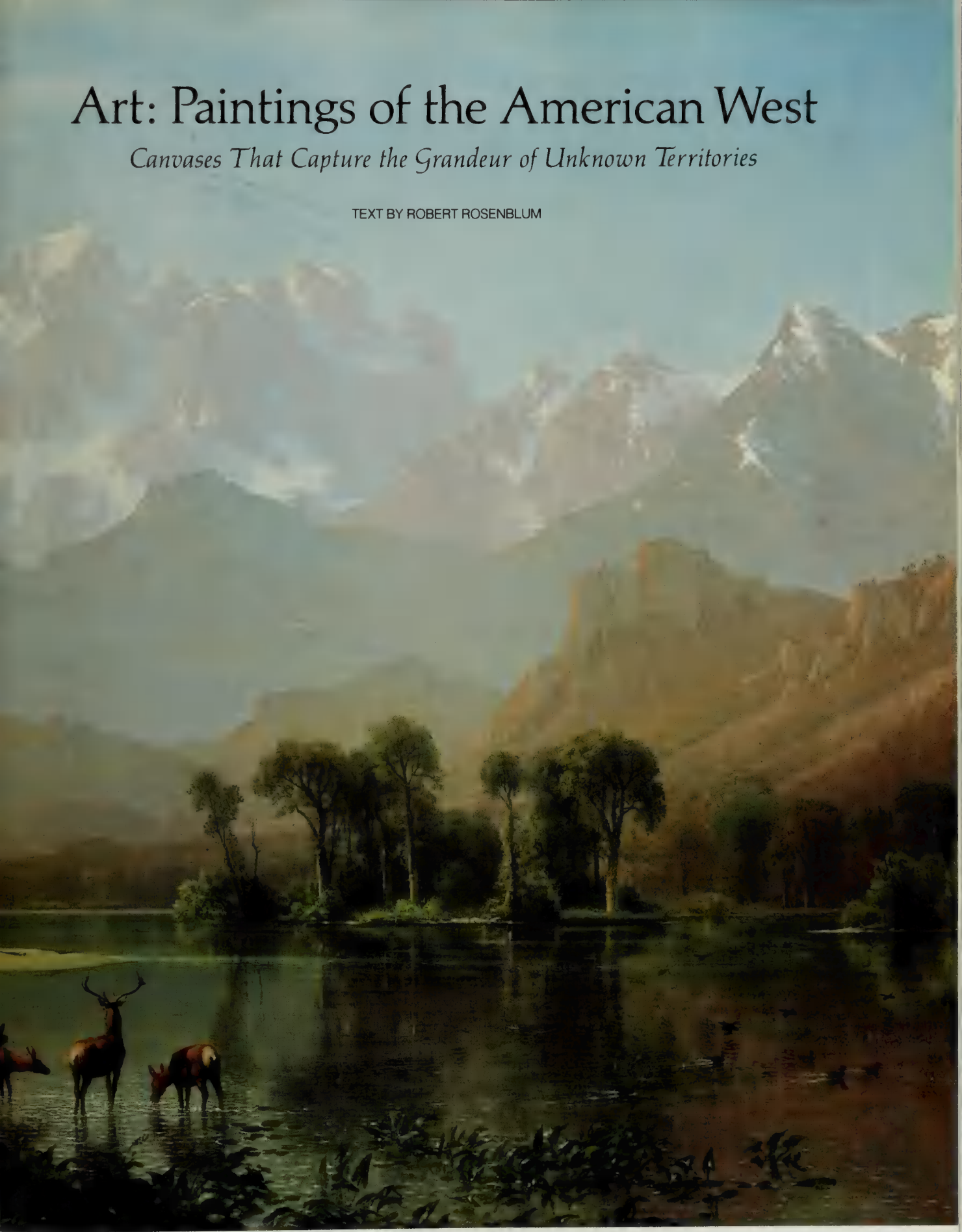


Wind River Mountains, Wyoming, Albert Bierstadt, 1862. Oil on canvas; 36¼" x 58¼". In 1859 Bierstadt made his first journey west with a government expedition and spent several weeks sketching the Wind River area. Over the next 20 years, he translated the spirit of the western wilderness into monumental works that established him as the foremost painter of the American frontier. Spanierman Gallery, New York.

Art: Paintings of the American West

Canvases That Capture the Grandeur of Unknown Territories

TEXT BY ROBERT ROSENBLUM





Indians at a Campfire, Yosemite Valley, Thomas Hill, 1867. Oil on canvas; 22" x 32". Accompanied by fellow artists William Keith and Virgil Williams, Hill visited Yosemite in 1862; it would become the principal subject of his life's work. Called the "artist of the Yosemite," he painted its compelling diversity for some 30 years. Montgomery Gallery, San Francisco.

MORE OFTEN THAN NOT, the Great American West is looked at these days from a height of thirty thousand feet. From such an extraterrestrial vantage point, its sublime peaks and canyons look like a Lilliputian scale model of another planet, and its unpopulated expanses of primeval rock, water and soil are easily converted into nothing more important than the fatigue of extra flying time between New York and Los Angeles.

During the nineteenth century, however, time and space on the North American continent could be stretched long and far. If we pick up and read the travel diaries in *Picturesque America*, a luxuriously illustrated serial compilation of the country's wonders launched in 1872 (the year that the first national park, Yellowstone, was established), we feel completely released from the clockwork rhythms and urban congestions of modern life. Breathtaking panoramas are contemplated for hours; mule packs stumble along for days; camps are pitched for weeks. In fact, it was in no small part as a magical antidote to the welling problems of the civilized world that the West would loom larger and larger in the collective imagination of the later nineteenth century.

Artists played a central role in both the documentation and the myth-making about the American West that flourished after the Civil War. Among the most famous, Albert Bierstadt and Thomas Moran were actually hired to work with government expeditions that would record the marvels of a westbound trip from the Rockies to California or of the chasms of Colorado, much as a photographer like Timothy O'Sullivan would be employed by official geological surveys west of the Mississippi. But the often huge canvases that reflected these arduous voyages usually moved from the topographic facts preserved by these artists in notebook drawings and small painted sketches to loftier poetic fictions that could earn their place in an international history of Romantic landscape painting. Usually studying in Europe and often

born there (as was the case with Bierstadt and Moran), these artists added a strong American accent to the formats that were inherited from those early-nineteenth-century artists in England and Germany who began to explore the dizzying altitudes and abysses of the Alps or the numbing infinities of limitless horizons in the bleaker coastal regions.

For those in search of such raw material in romantic nature, the American West, possessed with uncharted immensities and Garden of Eden evocations, beckoned from afar; and artists intrepid enough to provide eyewitness accounts of a landscape scaled to cosmic imagery were sure to find a ready market not only in the American East but abroad. Bierstadt himself became a star in an aristocratic jet set that included Napoleon III, the grand duke Alexis of Russia and the sultan of Turkey; and the great international exhibitions of Paris and London were almost always certain to feature transatlantic views of Yosemite or the Grand Canyon. By European standards, these landscapes often literally stretched pictorial dimensions and scale in order to accommodate the territory of a prehistoric America whose unpopulated vastness and purity might as easily belong to the moon as to the timetable of Western history.

And for the American audience, these canvases had not only the excitement of travelogues (the painted equivalents of *National Geographic* magazine) but a rich layering of associations, from the religious to the pa-



A Wagon Train on the Plains, Platte River, Colorado, Thomas Worthington Whittredge, 1866. Oil on canvas; 11" x 22". "I had never seen the plains or anything like them," wrote Whittredge. "I cared more for them than for the mountains." In 1866 the artist joined General John Pope's inspection tour through Kansas, Nebraska, present-day Colorado and New Mexico, and saw for the first time the plains that would deeply impress him. Hirschl & Adler Galleries, Inc., New York.

Bierstadt and Moran were hired to work with the government expeditions that would record the marvels of a westbound trip.



LEFT: *Mount Hood from the Dalles, Oregon*, Frederick F. Schafer, 1841–circa 1917. Oil on canvas; 40" x 60". The little-known Schafer, a German artist who arrived in San Francisco in 1877 and set up a studio, traveled throughout the Rockies and the Pacific Northwest during the 1880s, depicting the regions' vast mountain landscapes. Graham Gallery, New York.



ABOVE: *Grand Canyon, Arizona*, George Gardner Symons, circa 1914. Oil on canvas; 47" x 71". Symons was commissioned by the Santa Fe Railroad in 1914 to record views of the Grand Canyon for promotional purposes. A painter active in the Laguna Beach, California, art community, Symons worked in an Impr which he often introduced realistic effects. Kennedy Galleries Inc., New York.

These arcadian images could provide nostalgic preserves of a preindustrial world.

triotic. For those who still believed, with such Romantic poets and thinkers as Ralph Waldo Emerson and William Cullen Bryant, that God was much easier to find in the face of nature than on the streets of nineteenth-century cities, what better proof could be offered of his enduring power and majesty? For those who were traumatized by a war that had recently rent asunder the North and the South, the gigantic, unspoiled neutrality of the West could come as a soothing balm to the national psyche. For those who watched, whether with regret or with elation, the relentless progress of modern business and machinery as they spread westward toward the Pacific, these arcadian images could provide nostalgic preserves of a preindustrial world where, in the words of the popular song, the deer and the buffalo could roam, and where human intrusion was often seen in the form of a tiny railroad track or a minuscule procession of covered wagons pitted against endless plains.

By the end of the century, the thriving careers of these artists began to wilt, and in the heyday of modernism, their visions of paradise often seemed the naive anachronisms of a long-forgotten America. Yet their faith in the American West as the last outpost of an endangered species we call nature had an afterlife still vital today. It should be remembered that many of America's earliest modernists, from Marsden Hartley to Georgia O'Keeffe, found inspiration in the same western sites their pictorial forefathers selected. And after 1945, the mythic and visual power of the West continued to fire the widest range of artistic imaginations. European critics may have been on the mark when they intuited that the startlingly large and space-hungry canvases of such Abstract Expressionists as Jackson Pollock and Clyfford Still mirrored the landscapes of the artists' remote birthplaces in Wyoming and North Dakota.

Even beyond painting, the mystique of the West has survived in recent art forms. The phenomenon of earthworks, born in the 1960s in the dawning age of ecology, is a surprising resurrection of that nineteenth-century search for sacred precincts to the west of the Mississippi. When artists like Robert Smithson, Walter de Maria, Michael Heizer and James Turrell transported themselves for weeks and months to the most isolated sites of Utah, Arizona, New Mexico and Nevada in order to create their jetties, craters, lightning fields and observatories in a world still remote from man-made blight, they also paid homage to the American artist-pioneers who first created, with paint on canvas, an ancestral anthology of national parks. □

Virgin River, Utah, Thomas Moran, 1908. Oil on canvas; 20" x 30". Moran, profoundly stirred by his 1871 sojourn with the famous Hayden expedition (his watercolor sketches would help to persuade Congress to make Yellowstone a national park), went on to found a successful career on portrayals of the majestic West. David Findlay Jr. Inc., New York.



Green Meadow Farm

An Informal Equestrian Haven in Dutchess County

INTERIOR DESIGN BY SUSAN ORSINI
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY PETER VITALE

"We chose a traditional style to complement indigenous architecture and to give the site a sense of history and time," says Susan Orsini of Green Meadow Farm, the private stable she designed for Gary and Carole Beller in New York's Dutchess County. Gary Beller, a polo player and fox hunter, is executive vice-president and general counsel for American Express. BELOW: Pine paneling offers gleaming accompaniment to the saddles and bridles in the tack room. BELOW RIGHT: The designer, herself a horsewoman, at the farm.



SUSAN ORSINI KNOWS her horses. She began riding with her father when she was five years old. As a teenager she assisted trainers and gave riding lessons; later she taught a college course in stable management. When she set up her own interior design firm twelve years ago, it seemed natural to put her equestrian experience to use. "I wanted to meld my love of horses with my knowledge of design," she says.

Since then, while also working on everything from sleek executive offices to stone country houses and grand Manhattan restaurants, Orsini has designed nine stables. And that was how she came to the attention of Gary and Carole Beller.

Gary Beller, executive vice-president and general counsel for American Express, is an avid horseman who owns ten polo ponies and four hunters. The couple's daughter, Jessie, also an enthusiastic rider, has three ponies



OPPOSITE: A cathedral ceiling soars above the main room of the owners' wing—"an airy expanse of space and light," says Orsini. "It serves primarily for relaxation and entertainment after a day of riding. It was meant to be indestructible." An Irish pine table and bench are set before the windows. Kravet sofa fabric.



"The site is very exposed, with gorgeous views."



that she uses to show and to hunt.

For years, the family kept their horses at a friend's stable near the Mashomack Fish and Game Preserve, a private club north of New York City where Gary Beller played polo. Then, in 1987, the Bellers acquired forty acres of farmland a few miles from the club and asked Orsini to create a private stable for them there.

The designer had to start from scratch. "When the Bellers bought the land it had no buildings on it and no roads," she remembers. "It was used for growing corn. In fact, we had to wait for the harvest to be completed before putting the road in."

Gary Beller had precise ideas about the functions for the various buildings on the farm. Their visual style was important as well. The Bellers thought Green Meadow Farm, as they named it, should blend into the hills and woodlands of the Dutchess

County countryside. Orsini, who has a house in the area herself, agreed.

"I wanted something traditional, with a sense of history and a sense of place, that would be consistent with the architecture in the area," she explains. "The site is also very exposed, with gorgeous views, and I wanted to take advantage of them."

With the aid of architect Harold Spitzer, Orsini created a two-bedroom caretaker's cottage. Set in the middle of the property, it commands a 360-degree view of the paddocks and stables. The cottage has a clapboard exterior and, like all the farm buildings, is painted gunmetal blue. Gaslights and hunter-green shutters add traditional elements. As Orsini says, "It's a cozy little saltbox."

Orsini designed the rest of Green Meadow Farm herself. She began with the main stable: Since it would contain quarters for the Bellers as well as for their horses, Orsini and her clients thought it should enjoy a certain distinctiveness. "We wanted grand proportions," she says.

The designer situated the stable at the farm's highest point, providing it with sweeping views. A gambrel roof creates a generous silhouette. "It's very graceful, like a Dutch barn," Orsini observes, "and the eaves and high roof pitch gave us more room for the grooms' apartments."

She emphasized the scale of the stable, which has board-and-batten siding, by installing French doors and oversize arched windows. Such a level of detail is remarkable enough for a farm building, but Susan Orsini went further. All the windows, even in the stalls, are divided into small panes by delicate mullions. Their visual complexity prevents the expansive structure from appearing blank.

continued on page 196





ABOVE LEFT: Lush paddocks extend over the 40-acre farm, for which Orsini also designed a 13,500-square-foot indoor riding arena and a summer barn for stabling up to 12 horses. ABOVE: A gambrel roof and board-and-batten siding distinguish the main barn, which contains the owners' wing and grooms' apartments, as well as 12 stalls for the Bellers' hunters and show horses.

In the Pioneer Spirit

Updating the Log Cabin Vernacular in Colorado

ARCHITECTURE BY MARGARET MCCURRY, FAIA
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY ROBERT PISANO

For clients in Colorado, Chicago architect Margaret McCurry (below) wanted to "create a log home that evoked the spirit and imagery of the Old West." BOTTOM: The lodgepole pine house sits on 35 acres in a secluded valley.

OPPOSITE: A second-floor balcony surrounds the living room, accented with a river-rock fireplace and a fir-and-wrought-iron roof truss. Rug from Patterson, Flynn, Martin & Manges; sofa pillows from Ralph Lauren. "Window alcoves provide intimate spaces," adds McCurry.

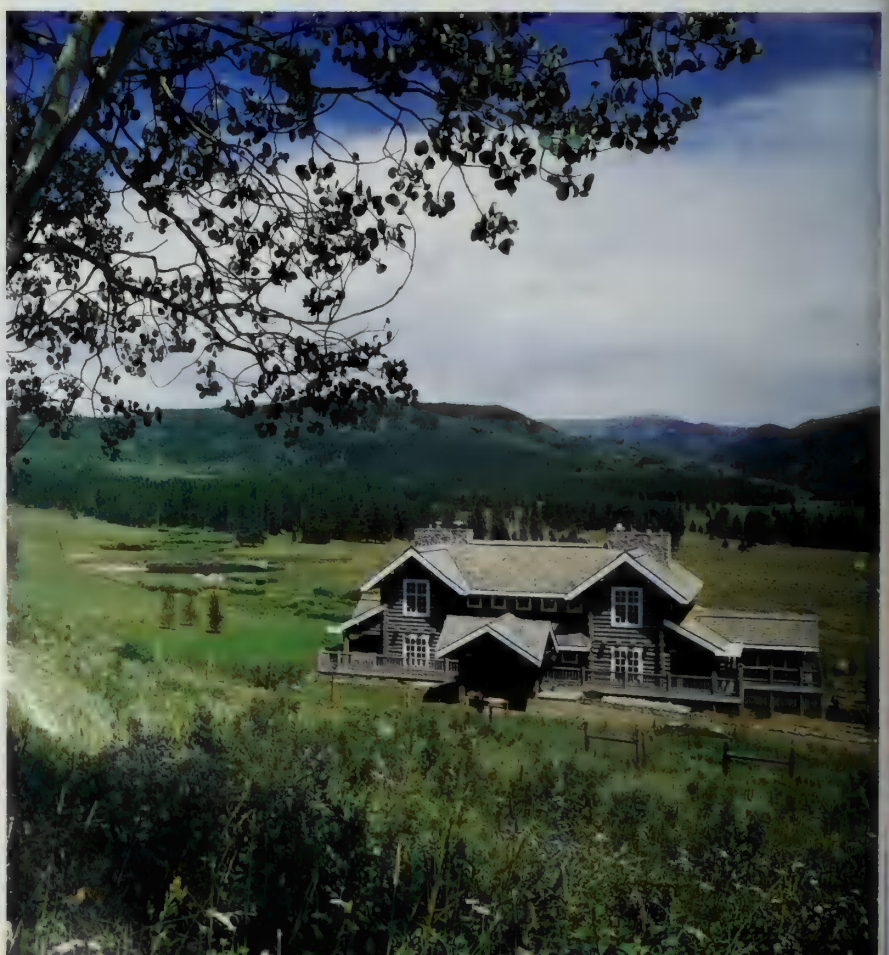
MARGARET MCCURRY never really expected she would one day design a log cabin in Colorado. After all, the architect grew up in a house she describes as a "Bauhaus-style brick box with glass-block details" on Chicago's South Side. Designed by her father, architect Paul McCurry, the modern 1935 house stood out among its older Colonial American–style neighbors. When McCurry was in junior high school the family moved to Lake Forest, to another house designed by her father. This one was a 1950s ranch-style structure that was definitely visible in a suburb known for Georgian Colonial and Victorian architecture.

"Today nobody asks *me* to design modern houses," maintains McCurry of Tigerman McCurry Architects, who has a practice in Chicago. "My clients want a more traditional, familiar architecture." Indeed, McCurry's clients come to her for exactly the kinds of houses she did not grow up in—ones where gables, dormer windows, window seats and porches with lattices prevail.

"I like to explore vernacular American architecture," McCurry emphasizes. "But my approach isn't a rejection of modern architecture. After all, I worked on corporate office buildings for a number of years at Skidmore, Owings and Merrill."

The Colorado project is Margaret McCurry's first log house. Its ample proportions and 5,000-square-foot size presented various challenges in design and construction. Chunky lodgepole pine logs, some two feet in diameter, form the house's skin and bones. "The logs are so thick that no insulation is required," McCurry points out. "The log you see on the outside is the same one you see inside." The mortar between the logs is partly plastic so it can expand and contract as temperatures rise and fall. "You do have to think about the way you finish the interior surfaces and how they will react with movement," McCurry says. "In addition, things can get between the cracks of the logs and nest in them. It is a living house.









It is not pristine. You have to want a log house—a lot."

Her clients, who are involved in the arts in Chicago, did want a log house. They had been to a nearby ranch and were fond of the log cabins they saw there. When the couple bought thirty-five acres of land in a valley, they decided the log cabin vocabulary would best suit the pastureland, trout stream and groves of aspen trees on the property. But the house wasn't to be the kind of rough hut one associates with the pioneer days. The owners asked for views of the stunning landscape, part of which includes a national forest. They also wanted generous living quarters for the family and guests. The living room features a twenty-four-foot-high ceiling, emphasized by a tall chimney breast made of river rock. Upstairs, the bedrooms soar in height from ten to fifteen feet.

"It's hard to make a big house warm," McCurry says. To compensate for the proportions, she designed smaller-scale spaces, placing, for example, window alcoves along one side of the living room. McCurry believes in architecture that has actual rooms, not just undivided areas that are assigned various uses. "I also believe in knowing where you are going," she says. Hence the house is organized so that the living room is at its center. An interior balcony surrounding it on the second floor leads to the children's bedrooms on one side of the house and to the master suite on the other. The symmetrical floor plan for the gabled house, and such traditional architectural elements as the casement windows and the porte cochere, give the log cabin a grand, civilized air.

If the house's recessed porches and its expansive decks impart the gra-



cious calm of country houses built in America in the nineteenth century, the twin gables and shed roofs bring to mind the sturdy board-and-batten Victorian Gothic farmhouses of the same period. The use of natural materials, such as the logs and river rock, make this intervention into the landscape less obtrusive.

Clearly, the Colorado residence is meant to fit into its setting and not stand out as a design statement. "I try to design according to my feelings about a place and what the clients want," says McCurry. In spite of her immersion in modernist architecture as she was growing up, she says, "I don't think it incumbent upon me to express the will of the epoch. If the world outside is difficult, I don't try to reflect that difficulty. I want the house to offer a bastion of tranquillity." □



ABOVE: Willow rocking chairs and a leather-upholstered sofa cluster about a low table by Noguchi, and a cast-iron stove sets off the kitchen. McCurry designed the cooking island and the glass-fronted maple cabinets.

ABOVE RIGHT: "A sheltered dining porch is formed by the overhanging roof structure," says McCurry. "This is one of four identical porches—two in the front and two in the rear—allowing the residents to follow the sun around the cabin." Pierre Deux pillow fabric.

RIGHT: Before the house are a pond and sagebrush meadow, and aspen groves create the backdrop. "Designed in the log vernacular so prized in the West, the cabin nestles into the hill and provides views across the valley to the Continental Divide," says McCurry.





View from Hoover Hall

Tom and Bunty Armstrong's Island House

INTERIOR DESIGN BY PAMELA BANKER
LANDSCAPE ARCHITECTURE BY MORGAN WHEELOCK
TEXT BY BRENDAN GILL
PHOTOGRAPHY BY ALEC MARSHALL

A NUMBER OF ISLANDS of assorted sizes and degrees of remoteness lie off New England's stern and rockbound coast. Some of these islands are more fashionable than others. The particular island I have in mind—a low-lying sliver of rock, sand, soil and wind-torn trees—is a favored summer resort not of the rich and famous but of the rich who take care to avoid being famous. Possessors of old names and old money, they delight to spend their summers in a place that for well over a century has taken care to be so understated socially as to seem, in metaphorical terms, almost underwater. No local nabob would have it otherwise.

One reaches the island by ferry



"It is the classic summer house with wonderful 'bones,' " says Pamela Banker of Hoover Hall, whose interiors she designed for Tom Armstrong, former director of the Whitney Museum of American Art, and his wife, Bunty. OPPOSITE: The 1920s residence sits on an island off the New England coast that is reachable only by ferry. In foreground is the small secret garden. "I'm outdoors all the time," says Armstrong. "I'm drawn to the landscape, which varies quite a bit." ABOVE: Daisies blanket the wildflower meadow on the east side of the estate.

from a handsome old seaport on the mainland. The ferry accommodates both cars and pedestrians, and it is worth mentioning that, since along with anonymity old money appears to prefer narrow, rutted sandy lanes to broad, well-paved highways, the more expensive your car the more cautiously you are advised to drive when you disembark. There are many elegant houses tucked away here and there on the island, but the approach to them is likely to remind you of the African bush, with harmless, ravenous rabbits substituting for lions and wildebeest.

One of the handsomest of these tucked-away houses is that of Tom and Bunty Armstrong, who winter in New York City but who find the island a year-round preoccupation. Former director of the Whitney Museum of American Art, Armstrong is an impassioned gardener (he found no difficulty growing an abundance of tomatoes on the Whitney roof), and from early spring until late in the fall he is often on his knees in a bed of wood chips, setting out plants and scattering bulbs by the hundreds and thousands. Since the Armstrongs purchased the property some years ago, they and their landscape architect, Morgan Wheelock, have imposed a certain formal grandeur upon what had been an untended and rather scruffy wilderness. With the help of a resourceful building contractor, Harry P. Broom, Jr., and interior designer Pamela Banker, they have carried out a similar transformation upon the house—a rambling,





"The eighteenth and nineteenth centuries were fascinated by nature. I wanted to convey that here." The living room's series of 18th-century natural history works are by Mark Catesby. Avian print is by John James Audubon. Scalamandré draperies. Wallcovering and bench tapestry, Clarence House. Brunschwig & Fils fabric on sofa and monochromatic chairs.

many-gabled shingled cottage dating back to the 1920s and intended at the time only for summer use.

Approached by a long, grass-bordered drive, an ample graveled forecourt and a terrace shaded by ancient, well-pollarded apple trees, the house, which the Armstrongs have named Hoover Hall, is at once welcoming and a trifle austere. "Come in, come in!" it seems to exclaim. "You will enjoy the happiest of times here, but please, no tennis rackets dropped on the floor, no sea-soaked caps and sneakers on that highly polished piano lid! Hospitality, yes; the mere helter-skelter unbuttonedness of summer, no."

A big and robustly energetic man, Armstrong is well aware of the challenge he has chosen to meet in filling a seaside house with rare American prints and antique furniture. "The high humidity, the summer fogs, the sun bouncing at midday off the water—for a museum man like me, these marine commonplaces are a professional nightmare, but what can I do?" He shrugs ruefully. "The things we have in the house are what Bunty and I would find it hard *not* to live among from day to day. Besides, for a peace-loving man, I get a surprising amount of satisfaction out of my constant battle against the elements. That's as far as the contents of the house are concerned. Outside, Nature and I are friends and allies. I bow to her wishes and—most of the time—she seems to bow to mine."

The exterior of the house is painted

On a summer's day, sea and sky are visible through windows and doors.



ABOVE: Federal mahogany furniture sets the dining room's traditional tone. Tiffany Arts and Crafts tea and coffee service and 1920s gilt sconces. The aurene lights, left, are from Steuben. Wallcovering from Clarence House.

a light lemon yellow (a shade copied from a room in the Federal Gallery of the American Wing of the Metropolitan Museum) with white trim. The walls that support the terraces are of a peach-colored stone found in Crab Orchard, Tennessee, mixed with fragments of the big local granite boulders that were left behind, like the island itself, by the mile-thick Wisconsin Glacier as it retreated northward some ten thousand years ago. The same Crab Orchard stone is used as the flagging for a porch and terrace opening onto the seaward side of the house. To the left of the house lies a shadowy glade, with locust trees as ominously gnarled as those in the hobgoblin drawings of Arthur Rackham. To the right is a ceremonial allée of linden trees, which runs past a vegetable and cutting garden and offers, at its s[illegible] moon-shaped terminus, several unexpectedly diverse goals: a rustic picnic [illegible] ter's edge, a rock [illegible]

headlong into untamed and unexplored undergrowth, and a high-tech aluminum paddle-tennis court, with an adjacent garden room and pergolas.

Contentment at the seashore can be achieved only if the interior of one's house is able to serve two opposing functions with equal ease—that of airily embracing the outdoors when the weather is fair and of snugly closing in upon itself when the weather is foul. The Armstrong house passes this test admirably. On a fine summer's day, sea and sky are visible through its big windows and doors, luring one out to swim or sail. When fog and dampness press in against the windowpanes and—especially at night—one hears the lonely moaning of a foghorn far out at sea, how reassuring to find a fire crackling on the living room hearth, candles twinkling up and down the dining room table, and in a not-too-distant pantry

RIGHT: The lightness of the master bedroom is enhanced by its bamboo and wicker pieces. Prints are by Mark Catesby. Cowtan & Tout wallcovering and floral fabric. Osborne & Little glazed chintz. Brunschwig & Fils cushion on wicker chair. Braided rug, Patterson, Flynn Martin & Manges. Tiffany standing bridge lamp and table lamp. Center bowl, Steuben.

Objects have been plucked from two
or three centuries and a variety of cultures.





"The most fun I had was having an empty house to decorate," recalls Armstrong. "There is a great deal of enjoyment in confirming the taste that you've developed over time." ABOVE: A pergola extends from the garden room.

the chink of glasses, the faint hiss of whiskey splashing onto ice.

Big as the Armstrong house is, it may justly be described as cozy; unlike the limestone-and-marble Newport "cottages," it doesn't aspire to be a palace. The rooms and hallways on the ground floor flow into one another and unself-consciously mingle their identities. Upstairs are half a dozen bedrooms and a suitable accompaniment of baths. Every window provides a view, whether of the sea, of woods or of an aerial green carpet that has the look of being able to be walked upon and consists, in fact, of the interwoven leaves of the tops of the pollarded apple trees under whose shelter one has gained access to the house.

If the roofs of Hoover Hall mingle their identities, so, too, do the furnishings. At a single glance, one takes in—and takes startled delight in—objects that have been plucked from two or three centuries and a variety of cultures, mostly American. They consort amiably together and sometimes by a seeming [illegible] teach us how to perceive the[ir] [illegible]. Glass by Tiffany share[s]

with glass by a Tiffany rival, Frederick Carder, of the original Steuben Glass Works in Corning, New York, and the untutored eye must be encouraged to distinguish between them. It amounts to a principle with Armstrong that every room should contain something unlooked-for and perhaps even jarring, if for no other reason than to quicken one's appreciation of objects that are in so-called good taste.

For example, the Armstrongs' most freakish possession is something known as a root chair, made of pieces of roots, which in the course of furnishing the house Pamela Banker had assumed would strike an amusing note in the potting shed. Placed in the living room beside an exquisite early-nineteenth-century mahogany chest of drawers, it inevitably raises eyebrows, and this is just what Arm-



strong wishes it to do. A glass sculpture, *Pink Macchia Set with Rose Lip* by Dale Chihuly, was a Christmas present from Tom to Bunty several years ago and has been raising guests' eyebrows ever since. It has been described by a weekend guest as resembling a monstrous jellyfish dredged up out of the depths of the Atlantic. "Make of it what you will," Armstrong says, with the confident smile of a man who knows his own mind and has no fear of finding himself in a minority. "I do not require of a work of art that it be lovable."

How did the Armstrongs come to call their house Hoover Hall? The explanation is a characteristic mixture of whimsy and family anecdote. Years ago, Armstrong was seated at a dinner party next to a lady with whom it turned out that he had few interests in common. Their small talk



Tom Armstrong, a devoted gardener, worked with landscape architect Morgan Wheelock to tame the grounds. "We trust each other and respect each other's opinions." ABOVE: The house's screen porch affords expansive views.



"We like to share the house with lots of other people," comments Armstrong. LEFT: A suite of rough-hewn bent-willow furniture is arranged in a rhododendron-ringed, flat grassy area that was carved out of the rolling terrain.

deteriorated into a discussion of vacuum cleaners, with Armstrong (who knew—and knows—little or nothing about vacuum cleaners) discovering, to his astonishment, that he was ardently defending the superiority of Hoover vacuum cleaners over any other brand. A recounting of this trifling episode led to his being dubbed "Supervac," as a variation on Superman, and when it came time to name the house, what more appropriate to Supervac than that his summer place bear the proud name of Hoover Hall?

A crest consisting of two crossed and rampant vacuum cleaners was designed by a friend of the Armstrongs' and adorns their china. A similar crest adorns their stationery, along with the motto *"Verro ergo cogito,"* which can be roughly translated as "I clean, therefore I think." "No doubt an over-optimistic motto," Tom Armstrong says, "and one that I am understandably reluctant to put to the test." □

Antiques: Rustic Furniture

Handcrafted Designs Filled with Folk Art Charm

TEXT BY MERYL GORDON

STARING AT A Regency table, a Chippendale chair or even a turn-of-the-century rolltop desk, one may find it hard to believe that the material used to create it came from anything as mundane as trees. The wood has been shaped, sanded, carved, stained, varnished and generally civilized to the point where—beautiful as it is—it has little aesthetic connection to anything found in nature.

But this environmentally conscious era has created a new appreciation for furniture that actually shows its roots—as well as its twigs, bark and branches. Dismissed until recently as primitive, unsophisticated and often uncomfortable, rustic furniture is now cherished for its folk art charm and its authenticity. Whether these handcrafted pieces are whimsically free-form or disciplined and symmetrical, they evoke a celebration of the virtues of country life. Benches made from gnarled and twisted roots, beds with tree-branch headboards, bentwood porch rockers and cabinets adorned with designs of twigs are displayed everywhere from designer showrooms to the sets of the cult television series *Twin Peaks*.

There is both everything and nothing indigenously American about rustic furniture. Its origins on this continent can be said to date back to the first settlers with their makeshift chairs and tables of tree limbs from nearby forests. But from a design perspective, the progenitors of the form were Chinese. "The earliest use of twiggy rustic furniture in sophisticated settings occurred in China, where the tradition goes back hundreds of years," writes Craig Gilborn in *Adirondack Furniture and the Rustic Tradition*. His definitive 1987 study contains a photograph of a thirteenth-century Chinese scroll—a rep-



Armchair, Ohio, late 19th or early 20th century. Painted wood; 37" x 24". *Side Table*, northeastern United States, late 19th or early 20th century. Painted wood; 36" high. As is characteristic of many examples of rustic furniture, the natural shape of the wood, complete with its varied knots and disfigurations, largely defines the design of a chair and table. Both, American Primitive Gallery, New York.

FELDMAN



China Cabinet, Columbus Hallman, North Carolina (Mars Hill), circa 1905. Laurel root and oak; 61″ x 38″. A china cabinet from a four-piece set, decorated with chipped and carved laurel root applications. Ralph Kyloe Antiques, Londonderry, New Hampshire.

RIGHT: *Table*, New York (Finger Lakes area), circa 1880. Laurel root and maple; 31″ x 29″. Laurel roots—used imaginatively, as if to suggest a tree's intricate root system—comprise the base of a maple-top table. Ralph Kylloe Antiques, Londonderry, New Hampshire.



ANTHONY ALBARELLO

lica of a tenth-century painting—that depicts a fanciful rustic chair made of knobby branches.

The American versions, beyond the purely functional, owe a debt to the eighteenth-century British vogue for artfully constructed landscape gardens. Gilborn notes that designs for rustic furniture were included in a 1754 English pattern book. Several leading cabinetmakers of the period, including Robert Manwaring, produced sidelines of stylized forest chairs, incorporating actual branches in their design, which were probably meant for use in conservatories or hunting lodges.

Needless to say, this movement found fertile soil in a heavily forested new nation on the other side of the Atlantic. Much of the credit for popularizing the rustic look in America goes to influential landscape designer Andrew Jackson Downing. After Downing's untimely death in 1852, Calvert Vaux, his junior partner, went on to design Central Park with Frederick Law Olmsted. The national publicity in the 1870s about this urban country landscape and the charm of its many characteristic red cedar arbors and shelters further stimulated interest in such just-a-step-away-from-trees decorative statements. Mass-circulation publications like *Hearth and Home* and *Godey's Lady's Book* began running features about how to fashion a rustic-looking serving table or plant stand. By the 1880s, manufacturers such as the Rustique Wood Manufacturing Company of Niagara [illegible] producing chairs



RIGHT: *Table*
20th century. W
appropriate as t
and no ornament
wrote the 19th-centu
and tastemaker Andrew
whose writings helped to
rustic furniture. Vernay & Ju

tables and window boxes in quantity.

"It was a very democratic style," explains Patricia Tice, furnishings curator for the Strong Museum in Rochester, New York. "Rustic furniture was seemingly artless, and if you were at all craftsmanlike, you could make it inexpensively. It was a testament to your ingenuity." In addition, it gave Americans an excuse to experiment with innovative shapes and forms in garden and porch furniture. And as Tice points out, "It's hard to be vulgar or lack taste if you're copying nature."

Meanwhile, the robber barons of the Gilded Age were beginning to flee the city in quest of their grandiose versions of rural simplicity. And what furniture could be more appropriate for the camps and hunting lodges of the Adirondacks? Beginning with railroad heir William West Durant's creation of Camp Pine Knot in the late 1870s and continuing through the country retreats of Alfred Vanderbilt and J. Pierpont Morgan, rustic furniture became synonymous with the summers of these new American aristocrats. Not only were wagonloads of hickory chairs with woven bark seats and rugged oak tables with branch legs shipped around the country by the Old Hickory Furniture Company in Indiana and its competitors, but the wealthy also dictated that handcraftsmanship would be the winter project of such retainers as caretakers and guides. Out of this winter piecework, art sometimes emerged, in styles ranging from primitive birch-bark beds to elaborate and intricate cabinets and tables decorated with mosaic twig designs. "The contribution of the Adirondacks was that the furniture turned up inside the camps, inside the homes," says Gilborn, the director of the Adirondack Museum. He emphasizes that this represented a major turning point from rustic furniture's primary use as middle-class garden furniture.

Even though they derived little financial benefit and often little recognition in their lifetimes, individual craftsmen are now being recognized. Ernest Stowe, a talented carpenter, worked at a variety of Adirondack camps around the turn of the century

Bed Frame, New York, circa 1910. Yellow birch; 51" x 52". Most often intended for the rural house or country retreat, rustic furniture—whose organic forms intimated a closeness to nature for maker and owner alike—was typically fashioned from local woods and frequently crafted by untrained artisans. E. G. H. Peter, Inc., East Canaan, Connecticut.





MICHAEL FREDERICKS

Rocking Cha 1880. Willow; 39" x 23". Believed by some to have evolved in reaction to the strict geometr aker, be twood-style furnit ire, with its weavelike intricacies, was popular for a number of de the 1870s. liott & Grace Snyder Antiques, South Egremont, Massachusetts.

and produced sophisticated furniture made of yellow birch, using the bark to decorate cabinet panels and tabletops. Another rustic-furniture maker whose distinctive pieces of the 1920s and early 1930s are now highly prized was itinerant preacher Ben Davis of Mars Hill, North Carolina, who frequently used chip-carved twigs and split roots to embellish his handsome cabinets and sideboards.

The original boom in rustic furniture ended in the 1940s, in large part because of the introduction of inexpensive aluminum porch furniture. "The machine age and the industrial aesthetic killed the rustic movement," says Mary Ellen W. Hern, executive director of Historic House Trust of New York City. "Our idea of beauty changed. People wanted the world of tomorrow."

Today it is difficult to determine the precise history of any given piece of rustic furniture. Save for the exceptional few, craftsmen lacked distinctive styles and didn't sign or date their work. By far the best clues to trace the lineage of most pieces are the materials themselves, since the craftsmen relied on whatever was locally plentiful: knotty rhododendron, magnolia and cypress in the South; cedar, hickory, birch and pine on the East Coast and in the Midwest.

Now that prices for rustic furniture are rising, not surprisingly, some shady operators are making new pieces, rapidly "aging" them in the backyard and selling them as old. "I look at the type of nails and hardware," says Aarne Anton, owner of the American Primitive Gallery in Manhattan. Other telltale signs, he says, are the patina of the wood and the wear on the paint. Yet mere age is not the crucial factor in pricing; design and visual charm carry infinitely more weight.

In the end, the appeal of rustic furniture rests in its ability to provide spiritual, albeit not always physical, comfort, to offer a welcome contrast to the polished elegance of modern life. Made of tree roots torn from the earth and branches that once reached toward the sky, this furniture is a tangible example of man's efforts to domesticate nature, shaping its tangled forms to his own design. □

Sideboard, Columbus Hallman, North Carolina (Mars Hill), circa 1905. Laurel root and oak; 44" x 52". Part of a four-piece set that includes a china cabinet, a dining table and a serving table, a sideboard bearing laurel root decoration is consistent in style with other furniture made in the region. Ralph Kylloe Antiques, Londonderry, New Hampshire.



ANTHONY ALBARELLO

Colonial Air in Litchfield County

A Designer's Bucolic 18th-Century Connecticut Residence

INTERIOR DESIGN BY DAVID LAURANCE
TEXT BY NICHOLAS FOX WEBER
PHOTOGRAPHY BY DURSTON SAYLOR



When interior designer David Laurance seeks to escape the confines of Manhattan, he heads for The Pond, his [illegible] Connecticut. Built circa 1760, the double Colonial residence, which [illegible] mid seven acres of grounds. INSET: "From the moment I [illegible] ...ury I had been looking for," recalls Laurance. A pair of [illegible] is shaded by a centuries-old maple.



THE PAIR OF SWANS that live on the pond behind designer David Laurance's Connecticut country house became parents to five cygnets last year on Mother's Day. They could hardly have picked a better setting as their nursery. The tranquil expanse of water is bordered by forest on one side, while in the other direction it is edged by the verdant lawn that rolls down from the double Colonial house. A garden of hollyhocks, foxgloves, phlox, lamb's ears and delphiniums assures that one plant or another is in full bloom from early spring to late fall.

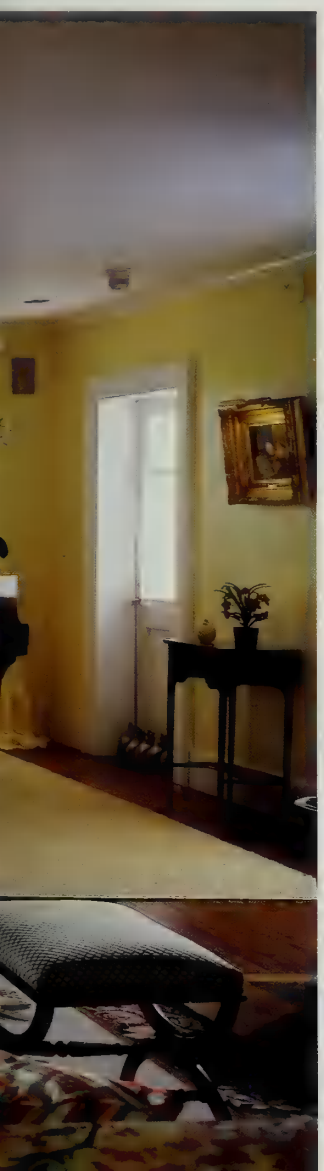
If swans and flowers and trees thrive at The Pond, as the estate is called, so do people. Laurance's idea in renovating his country retreat was to have a "traditionally beautiful Connecticut Colonial house," but above all to create a comfortable retreat from his hectic life in New York. In each room, a series of appealing details unfold before the eyes—damasks and chintzes, French bedcovers and American quilts—but at the same time, it is a place that works effortlessly for modern living.

David Laurance's way of life is based on the compatibility of contrasts: formality and friendliness, elegance and simple ease. The first instance of this is offered by the very region in which his residence is set. Though The Pond contains an urbanite's assemblage of fine French, English and American antiques, the surrounding countryside is a sparsely populated area of rolling hills and orchards and primitive fruit stands. The nearest town has nothing but a single general store with creaky wooden floors, of the type that recalls Vermont twenty years ago. Proceeding from it to The Pond, one does not know what to expect, but then the white picket fence opens electronically, and a very different world unfolds.

"I wanted the living room to be understated Yankee chic with American and English antiques," says Laurance. "I used light colors for the background." *Portrait of a Lady*, 1907, is by Alphaeus Cole, an American who painted in London. Chippendale mahogany Pembroke table, left, from Florian Papp. Kentshire Galleries circa 1860 Victorian stool and Edwardian hall table, far right. English open-arm chair from Bardith. Clarence House chintz, damask and horsehair. Schumacher draperies with Scalamandré tassel trim. Crystal lamp, foreground, from Marvin Alexander. Rosecore Chinese floral needlepoint rug. The sisal rug is from Patterson, Flynn, Martin & Manges. Striped pillows and silk cord trim on club chair cushions, Brunschwig & Fils.









TOP: "The living room provides intimate seating areas for conversation and music," says Laurance. Mill House Antiques Victorian folding table, center, and English pedestal table, left. Blue-and-white charger, Imari bowl and tray-top table, right foreground, from Christie's. Tiffany's crystal vase. Two-tier stand, William Doyle. ABOVE: "The winter dining room is solid and warm," says Laurance. A chandelier hangs over a George II table from Mill House Antiques. Fabric on French doors, Schumacher. Wallcovering from Clarence House. Bardith plates and English tureens. Tiffany's silver flatware. Door hardware by Baldwin.

It is the quiet side of life that strikes one first. "The automatic gate floats open, and a peace comes over me," says Laurance. "There's a security in the gravel courtyard. We have the rolling green grass, the pond, the swans." And, of course, the clean lines of the gracious white house that Robert Starr designed circa 1760—testimony to the Colonial grandeur that proliferated in rural pockets in this part of Litchfield County.

The surprises do not decline once one goes inside. The living room is a luminous pale yellow that makes a warm and graceful backdrop for its Chippendale and Victorian mahogany furniture. When Laurance acquired the house, those yellow walls were off-white. "But even then it seemed the house was dark, so I introduced colors that would bring the sunlight in," he says. It is now a room that could warm up the grayest day, as could the solarium, with its woven raffia on Billy Baldwin chairs and its large, Mediterranean-toned terra-cotta floor tiles.

The winter dining room, however, is something altogether different. Laurance formed it by subdividing a larger space; the other part is now a small library. In these two chambers he wanted enclosure and intimacy. And so he made the dining room walls an unexpectedly deep and inky blue black: "Every day the painter came, it got darker." That color is maintained both on the barn siding he had cut down to chair-rail height and on the striped wallcovering above.

A vast kitchen features a banquet-size but informal table, and the space is replete with every implement from a professional salamander to an antique English baker's cabinet. Upstairs there is one airy guest bedroom after another, with antique Marseilles bedcovers, linen Roman shades and pale English wallcoverings. Out back is a large swimming pool of such modest and simple design, bordered only by a band of granite, that it blends in perfectly with the surrounding countryside. "I don't like to draw attention to something like a pool," says Laurance. "I hate it when certain objects say, 'Here I am. Look at me.' "

For all the grandeur, it is modesty and an unpretentious approach that have the upper hand. Indeed, what is today called The Pond bore, for over a century, the name Tranquil House, and what David Laurance has created remains true to that idea: a formal residence for an informal life, a setting as salubrious for people as for swans. □

RIGHT: In a guest bedroom is a circa 1825 marriage bed brightly painted with birds, flowers, swags and tassels, which is paired with a colorful chintz bedcover. Resting on an 18th-century gateleg table is a 19th-century bronze Commedia dell'Arte figure lamp.

"This house is about comfort—books everywhere, fireplaces in every room." OPPOSITE: Of another guest bedroom, Laurance says, "It's multipurpose. I wanted it to be used by children and adults alike." Framed antique map is of Paris. Sheer bed hangings by Scalamandré. Pair of iron beds are from Pierre Deux.

Laurance's idea was to create a retreat from his hectic life in New York.





Reorientation on Long Island

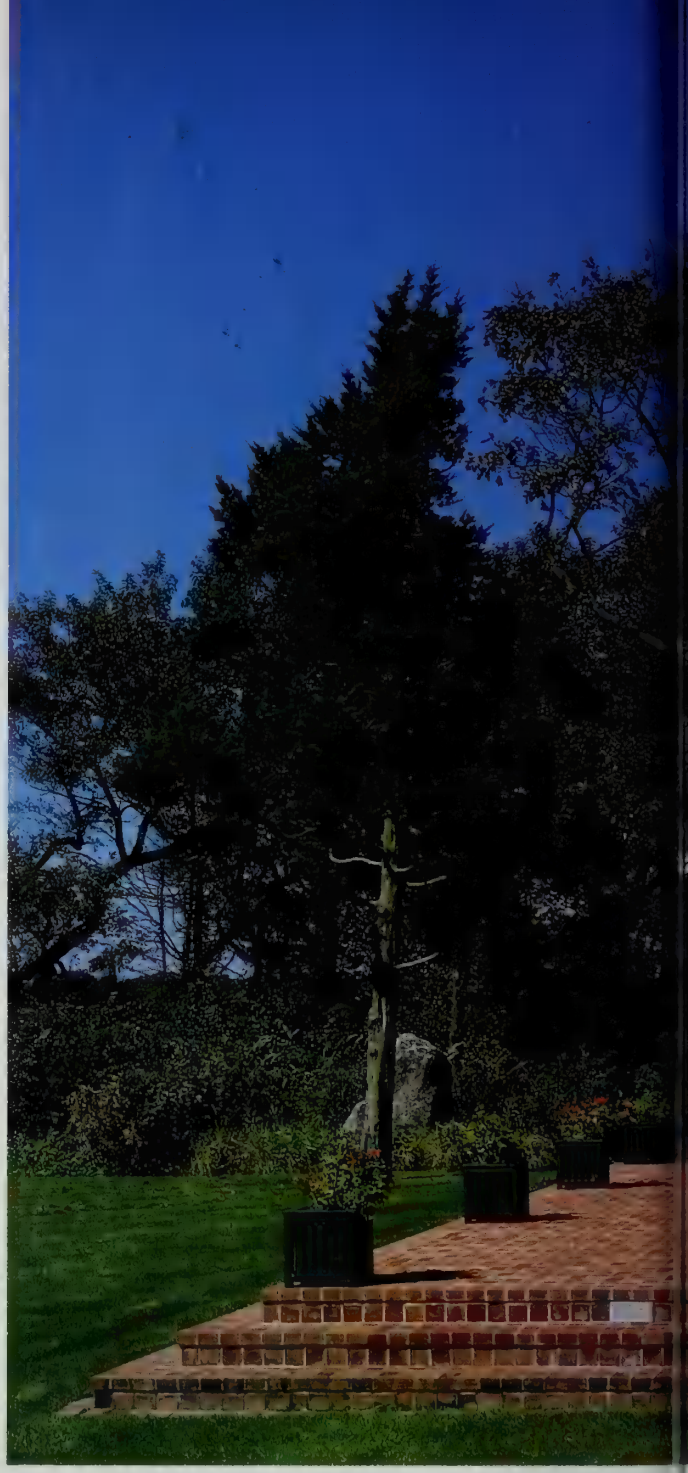
Infusing a Seaside Cottage with Architectural Character

ARCHITECTURE BY R. M. KLIMENT, FAIA, AND FRANCES HALSBAND, FAIA
INTERIOR DESIGN BY MARIETTE HIMES GOMEZ
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY NORMAN MCGRATH

TWO HUNDRED YEARS AGO, New Yorkers didn't have to travel any farther than the East Sixties to escape to their country houses. Since then, they have always wanted to keep the commuting distance between city and country habitats as short as possible. Such was the case with one New Yorker, who about twenty-five years ago purchased some waterfront property situated reasonably close to his city residence. The parcels he assembled came with two houses, the larger one a Colonial clapboard affair, the smaller one simply covered in gray shingles of more recent vintage.

For years he lived in the larger house and used the smaller one as a guesthouse. Eventually, however, his family grew and expanded. He and his wife decided they would have more privacy if they took over the guesthouse (now called "the cottage"), and let the family and friends have the main residence to themselves. All the couple really wanted was a spacious bungalow with a living room, a master suite and a small kitchen for preparing breakfast; they would still go to the main residence for lunch and dinner.

The couple turned for help to an interior designer they had worked with on other residences, Mariette Himes Gomez. She felt, however, that the guesthouse wasn't quite



"We wanted to transform the dowdy structure into a 'dream cottage' retreat for two, while maximizing the contact with the bay," explains Frances Halsband, who, with her partner, R. M. Kliment, remodeled the guesthouse of a Long Island estate. RIGHT: Fanlights and amply scaled double-hung windows, shaded by trellised eaves, brighten the new gabled living pavilion, "the focus of the entire design," says Halsband.



LEFT: "The owners of the house used to spend summers in the main residence of the estate, but they wanted to be closer to the water and more removed from their many guests," explains Kliment. Off the master bath and study, a secluded private deck faces the bay and pool, far left. "The trellis structure frames views of the grounds," points out Halsband, "and an existing tree provides shade."

RIGHT: "Our intention was to engage a site characterized by wooded approaches, open lawns and a view of the water," notes Kliment. Set at an angle to the original wood-frame house, "the living pavilion's odd geometry reorients the house toward the bay," adds Halsband. "Open sand-set brick terraces help make the transition from land to water." At right are the master suite and deck.





ready for her participation. The architecture of the two-story structure, which the husband describes as "a third-rate tract house," needed some attention. Gomez suggested bringing in the firm of R. M. Kliment & Frances Halsband, with which she had collaborated on a similar project, to reconfigure the spaces.

"The place was dark, small and cramped," recalls Halsband. "It looked dowdy." "We wanted to make it quiet and elegant but comfortable," says Gomez. The joint effort between the owners, the designer and the architects resulted in an airy new living room added to the rear of the house, facing the water. With its dependence on a traditional architectural vocabulary of gables, fanlights, sash windows, wood trim and paneling, the dramatic addition actually looks as if it might predate the original house.

A sitting area occupies center stage of the new living room, essentially a pavilion that sits at an angle to the rest of the spaces and provides those inside with a three-way view of the water. "It's the closest we could get to an outdoor room," explains Halsband. The architects animated the interior of the pavilion's walls and sixteen-and-a-half-foot ceiling with artfully crafted carpentry. Wood paneling and trim, including a dado of vertical siding around the base of the walls and a fascia of horizontal and vertical boarding around the top, give the space the look of a small

continued on page 198



OPPOSITE: Interior designer Mariette Himes Gomez saw the guesthouse and suggested that Kliment and Halsband restructure it. "The windows flood the living room with light, and the simply furnished interior creates a relaxed yet traditional atmosphere," observes Kliment.

BELOW: Gomez introduced an open feeling to the space with sofas covered in pale Manuel Canovas fabric. The Persian carpet is from Rosecore. ABOVE: In the dining area of the pavilion, wheel-back chairs, with Clarence House upholstery fabric, surround a pedestal table.



Sporting Life at Fort McKee

Unexpected Refinements for a Cabin in New York State

INTERIOR DESIGN BY ARTHUR E. SMITH TEXT BY HUNTER DROHOJOWSKA PHOTOGRAPHY BY PETER VITALE

"WE HAD HUNTED and fished all over the world, so we had been in a lot of log cabins. We had been in a lot of castles, too, but our favorite was the log cabin," explains Phyllis McKee. Although she has residences in Greenwich, Connecticut, and Manhattan, Phyllis McKee and her late husband, Joseph, had a lodgepole pine cabin designed and built on twenty acres in New York's Dutchess County. Completed in late 1989, it is named Fort McKee, and a Civil War–period iron cannon is displayed with pride in the front yard.

The house is surrounded by hundreds of acres of undeveloped, unspoiled timberland where the McKees could pursue their sporting interests. They did not, however, want to live like Smokey the Bear. In the tradition of the nineteenth-century hunting lodges, they expected warmth and civilized comforts upon their return from the woods. To achieve the right balance of rugged splendor, Phyllis McKee went to Arthur Smith, in Manhattan, who for years had worked with the venerable Billy Baldwin. Smith, who is running short of firsts in his lengthy career, was intrigued. "I've done boats, planes, villas, apartments and penthouses but *never* a log cabin," he says. "The size of the job doesn't matter if I like someone. There was an instant rapport with



"It's calming but has brass [illegible] and it complements the architecture," says Arthur Smith of [illegible] Phyllis McKee's log cabin in Dutchess County, New York. [illegible] Walt by Lawrence Delaney, the house has a traditionally rustic [illegible] that has been updated by the addition of several large casement windows and a spacious [illegible] deck. "I didn't want to detract from the architecture but to harmonize with it—it seems integral to the concept of the weekend lodge," the designer says. OPPOSITE: In an alcove under the Great Room's staircase, a painted chest is arranged with an antler chair. The antique Austrian "bear box" is from A Smith Antiques; Clarence House *faux*-panther velour.



"The space is given warmth by the mostly stylized animal motif," he explains. In the Great Room, upholstered furniture is accented by an antler-and-brass table and an English drop-leaf table. Twig tables and brass lamp from A Smith Antiques; antler chandeliers from Crystal Farm; cotton print for chairs, ottomans and window treatment, and sofa plaid, from Ralph Lauren; Stark leopard-design carpet.

Mrs. McKee. She's a sportswoman and also very chic."

Smith rejects the current label of "designer" in favor of the more traditional word *decorator*. "It was good enough for Billy Baldwin, and it's good enough for me," he insists. To him, part of being a decorator is keeping down the size of his office staff so that there is a feeling of intimacy. He prides himself on maintaining a personal touch and therefore will only accept clients with whom he can develop a good working relationship.

For the log cabin, the assignment was to enhance what is quirky and charming about life in the woods without simulating summer camp. "I like following the Billy Baldwin philosophy: simplicity, suitability and sympathy with the owner and the architecture," says Smith.

The primary challenge was the cabin itself. "I didn't want to overwhelm the architecture," he explains. He helped select the honey tone of



the logs for the walls, floors and ceilings. But the tone is not consistent in intensity. "The patterns of the logs, the color and patterns of the stone for the fireplaces—I wanted them to blend in and hold their own.

"The house is full of contrasts," Smith continues. "It's all about combining the delicate with the rough." That theme is announced in the entrance hall, where a wood hallstand with deer-antler hooks shares space with a gilt-framed mirror, a nineteenth-century oak side table bears an English pot in the shape of a tree stump, and a pair of brass candlestick lamps are topped with plaid shades. "It's not my usual vocabulary," says Smith, "but it seemed perfect there." The rug is personalized with an image of Fort McKee at one end and Phyllis McKee's black Labrador retriever, Andy, at the other.

The Great Room lives up to its name, with deer-antler chandeliers from Colorado and a massive stone fireplace lending undeniable grandeur in the manner of the stately Adirondack lodges built during the nineteenth century. "We had to be careful not to be cute," says Smith. "It's not dainty. There's a boldness to the design." Unable to find a sufficiently large antique carpet, he commissioned a Bessarabian-style leopard-print carpet "to create an island of comfort and luxury in the room." He chose a red-and-tan linen damask for chairs and ottomans and put a Scottish wool plaid on the sofa.

Rustic jug or brass candlestick lamps are topped with raw silk lampshades edged with braid woven in red, gold and blue. A low table with a base made of antlers sits in front of the sofa, and a nineteenth-century English twig table stands between the chairs. The pine armoire is lined with red linen fabric so that it may be opened and used as a bar.

"The Baldwin approach is to order the room with a lot of upholstered furniture, then complete the design with antiques and modern conveniences," says Smith. "I warned the client to be aware of the monastic quality of the room, because it was not going to be filled up. With so much space, it's more difficult. It's not what you put in but what you leave out that's important. That goes back to my signature: symmetry and

"I think my favorite aspect of the design is that it's direct without being cute," Smith says. BELOW LEFT: The dining area within the Great Room features an understated wood table surrounded by rush-seated ladderback chairs. Phyllis McKee commissioned the woven wall hanging of animal figures specifically for the space. Throughout the cabin, the interior logs have been stained a radiant honey hue.

BELOW: "Both of us are quite taken with the salt-glazed pottery," he says. "The artist draws on the piece, which adds texture—it's gutsy." A covered jar stands on the dining table amid antique brass beakers filled with wildflowers.





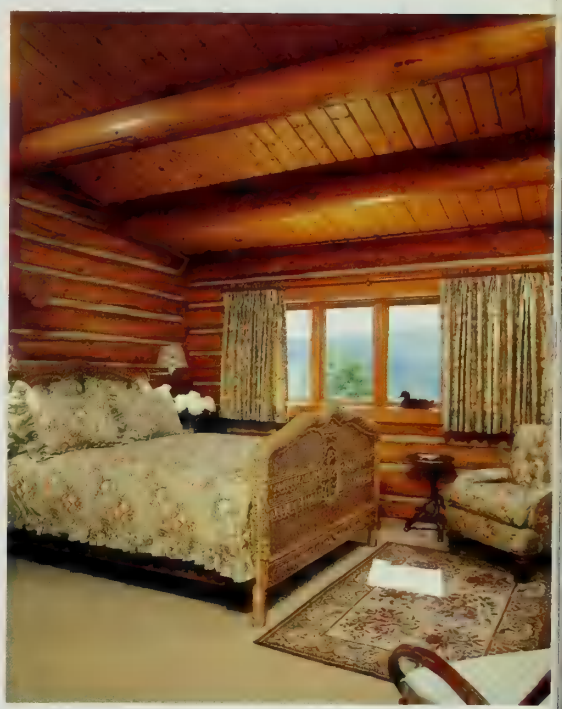


"I wanted a modern-day version of a lodge à la Theodore Roosevelt."



"The cabin isn't filled with objects, but the ones that are there really count," Smith says. LEFT: A twig side table is paired with a twig chair in a guest bedroom. The basket at left is of birch bark. Antique Adirondack antler lamp with bears is from Newel Art Galleries.

BELOW: The same guest bedroom features a 19th-century-style wicker bedstead that is complemented by a small English brass-and-root table and a tufted chair. Wall-to-wall sisal and antique needlepoint rug from Stark.



sparseness. I don't call it minimal, I call it what's necessary."

The leopard print is echoed by panther velour upholstery on an extravagant antler chair in a seating area near the staircase. Accents include a cabinet that has a painted fishing scene, a lamp with a plaid shade and a base made from a miniature English letter box, and a chain-stitch rug. An Austrian carved "bear box" comes from the decorator's shop, A Smith Antiques. "I wanted a modern-day version of a lodge à la Theodore Roosevelt," says Smith. "I didn't want to go too far in making it into a museum piece, however." An Austrian cuckoo clock hangs in the stairwell where "you don't have to walk into it."

The dining area is within the Great Room—comprising a simple circular table and American rush-seated chairs. Although Smith often uses works of art in the houses he decorates, in this case, he believes the architecture primarily provided the art. His client commissioned a wall hanging depicting abstract animal figures. On tables in the dining and living areas are salt-glazed pottery jars, with ani-

continued on page 199

OPPOSITE: "My ideas for the master bedroom were stimulated by contrast," says the designer. "I loved diverging from the rusticity with lace and classic furnishings." Juxtaposed with a cedar-and-maple bed frame, a pine mirror hangs above an antique pine table that has wells filled with begonias. Chain-stitch rug, damask on chaise longue, and cotton print on bed and window shades from Ralph Lauren.



The assignment was to enhance what is quirky and charming about living in the woods without [illegible] summer camp.

"I believe in comfort, suitability and simplicity whether I'm designing a ranch or a villa," says Smith. The front deck, furnished with rough-hewn furniture, provides a seating area for viewing the rolling hills and valleys.



LEOPOLD FRANZ KOWALSKI

b. 1856 (French School)

"Matinee d'ete"

Oil on canvas, Size: 70⅞ x 88¾ inches
Signed: 'L KOWALSKI', lower right

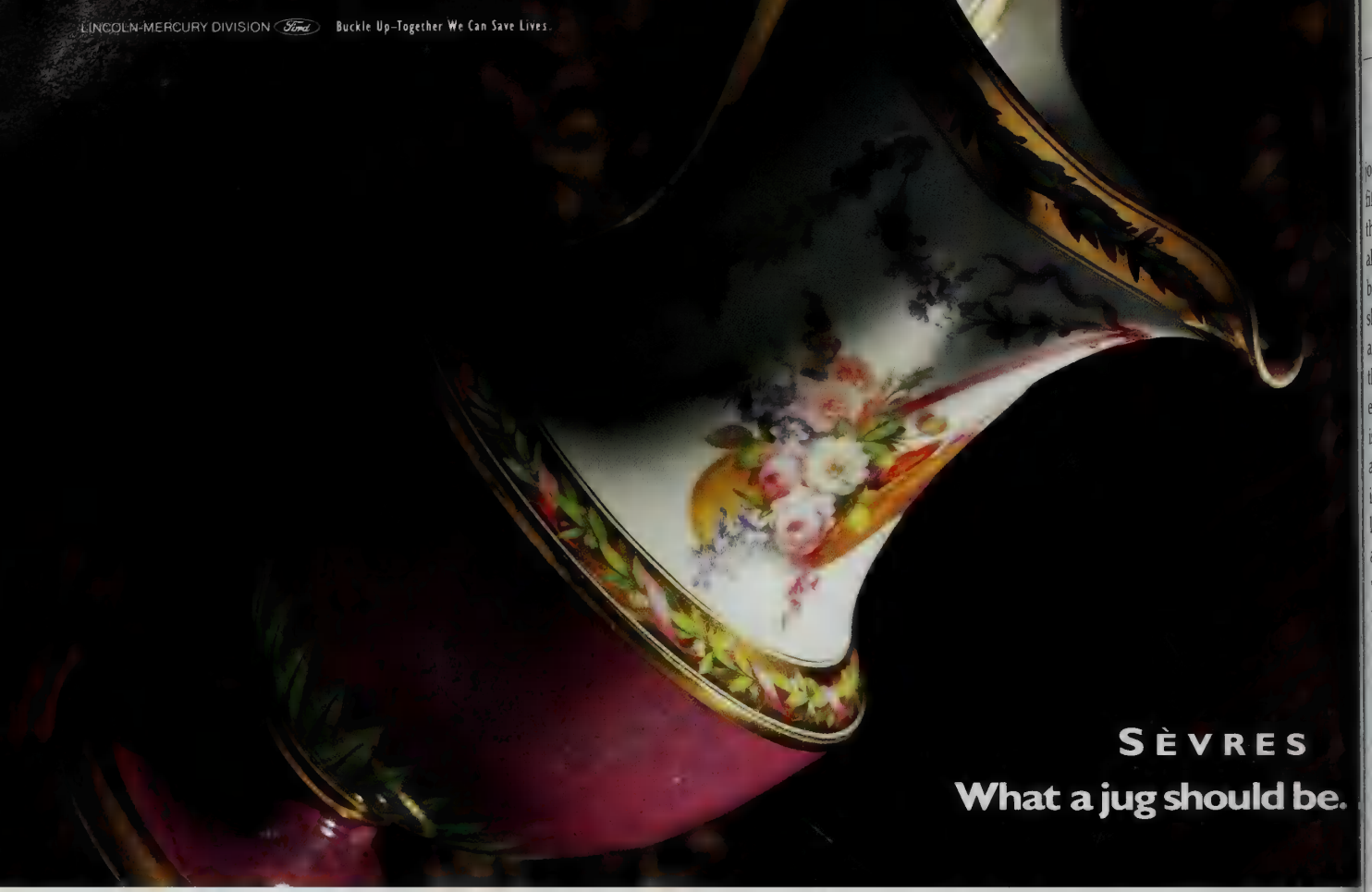
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SANDRO CHIA AT ENTERPRISE FARM

The Artist's Spirited Restoration of His Hudson Valley House and Studios

continued from page 108

resting on its haunches, is a nonsucculent—in fact, a cast-bronze—wild boar. "The early-sixteenth-century original is in Florence," Chia offers, "beside the loggia of the New Market. Florentines call this pig the *porcellino*, and it gives its name to the whole area. It is a symbol for food and wealth because it means a successful kill. For tourists, it's the equivalent of the Fontana di Trevi in Rome; only, instead of throwing three coins, for luck they touch its nose." Does Chia, swimming, ever reach up and tweak the *porcellino*? "I should," he says. "I always [illegible] do it." And because one wouldn't [illegible] self-respecting Italian who [illegible] fountain, or a self-respecting [illegible] that wasn't near an Italian, [illegible] *porcellino*'s mouth (thanks to a [illegible] issues that most refresh[illegible] sounds—water splashing.

For rebuildi[illegible]uring dr[illegible] stone walls on the property, Chia was given a preservation award by the Rhinebeck Historical Society. "And then they raised my taxes," he laughs. "I've kept the citation—for the irony, because the award is for restoring something to its original, and yet the frame the citation is in is plastic and the paper it's on—which wants to *look* like old paper—is probably plastic as well."

Behind the caretaker's house stands the old barn that Chia restored in 1982 as a studio, mostly for drawings. Two years later he built a new barnlike studio up past the sauna house, beyond which the farm gives way to fields. He built it in three weeks, needing it as he did for work of a monumental scale. A mural of the Palio horse race in Siena—to consist of four thirty-two-by-twelve-foot panels—had just been commissioned by the Equitable Life Assurance Company, which envisioned it running around the walls of the ground-floor bar of its Palio restaurant in Manhattan. So Chia made this studio where the mural was to be given life roughly the same size as the bar. "The panels went right from corner to corner," says the artist, who has always been at home on vast stretches of canvas. "I was in such a rush I put the barn up with a temporary front and for light a fiberglass roof, but once the panels were moved out I put on a permanent roof and closed in the front with a permanent wall and a fireplace that eats four-foot logs."

As work on the mural progressed, Equitable's Maecenas, Benjamin Holloway, made whirlwind visits to Enterprise Farm. "His helicopter would land in the field in front of the house," Chia recalls. "One day I said I would portray him in the mural if he gave me fifty dollars—it was a

joke. But suddenly he pulled out a fifty-dollar bill. I took it and climbed the scaffolding in the barn. I had already painted the body of somebody, but the face was merely sketched—it was huge, three feet—and as I looked down at Ben standing there, I made it *his* portrait. I say 'his,' except, one must remember, the body is not his. It was a lucky strike to be able to achieve a portrait of that size instantly, because usually it takes a long time for me to do things. It took a year to do the mural. I remember it was snowing when I started and it was snowing when I finished—the late snow of the early spring."

All the figures in Chia's mural are heroic in size, but this does not wholly account for the blithe convincingness of the work, for the fact that it succeeds in embodying all the *quadrupedante-putrim* adventure of the legendary horse race. Perhaps it is the sheer power of the paint as the artist has applied it, the bombardment of light and color—color that, as art critic John Russell wrote in *The New York Times* of Chia's work, has "the juice, the warmth and the ripe suffusion that Northerners call 'Mediterranean.'" For some critics, the mural evoked the great age of tapestry as it was practiced in Flanders and northern France in the fifteenth to eighteenth centuries. Philip Johnson simply described it as "the best mural in modern art."

Chia has done the work for many exhibitions here in what he calls the Palio Barn. "For a long time I preferred working in Rhinebeck to New York, and I have always felt far more at home in both places than in Florence, where I come from. I was born a painter, yet I could have been born a fireman or a criminal, a chair or a tiger. In my nomadic life, nostalgia for these unrealized births is a stronger nourishment for my soul than any nostalgia I might feel for Florence," explains the man who the *Times* once said had "given a new éclat to the term 'exile.'" (For all that, Chia has been a partial repatriate since the mid-1980s, spending a few months each year in the olive-and-dun duchy of Tuscany, where he owns a thirteenth-century castle [see *Architectural Digest*, January 1990].)

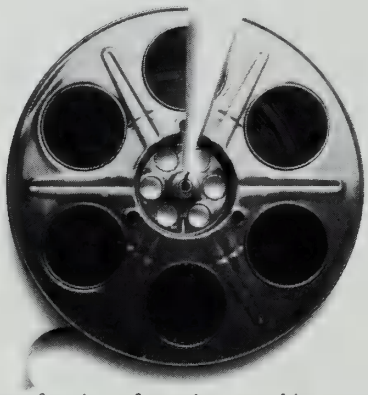
Over the last several years Chia has had shows in Rome, Amsterdam, Cologne, Zurich, Paris, Los Angeles, Stockholm, Berlin and New York. He continues to make paintings and drawings of an exhilarating richness and generosity—steeped in metaphor, soaked in myth, aswirl with classical and art-historical quotations. There isn't a single Chia painting or even a drawing in his house in Rhinebeck, however—just posters and prints. But there are sketches in both studios there, and sculptures

continued on page 190





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The Artist's Spirited Restoration of His Hudson Valley House and Studios

continued from page 189

in the front field and by the pond.

The bases of the sculptures as well as all the other blocks of marble on the property come from Pietrasanta near Carrara. "I was cheated in Pietrasanta," Chia keens. "I went to a dealer there and selected several pieces to be shipped to me in the U.S., but when I opened the container in New York harbor, I saw that the pieces were not the marble I had chosen—they had sent me cheap compound stone instead. Of course, it's part of the tradition of Pietrasanta to cheat sculptors; it started with Michelangelo—actually, it started before, but Michelangelo was one of the victims."

Two cast-bronze sculptures on those cheap but, to Chia, expensive bases stand in the open field in front of the main house—"my restless contributions," he calls them. One is a female figure struggling to pull an arrow from her back. "It's in a part of her back she can't get to, so she's having a difficult moment," the artist explains. "One of the aims of this sculpture is to de-dramatize such a frustrating and embarrassing situation by making her look—and for this I was inspired by Bernini, by his *St. Theresa*—as if she is in a sort of ecstasy, as if she has been struck by an arrow that is also the grace or the illumination, as if God has looked at her and said, 'Catch this!' "

The other figure is male and has one breast covered. "I wouldn't bet a million dollars that he *has* the other breast—probably he's an Amazon," Chia speculates. Whoever—whatever—the figure is, it is descending a ladder with a heavy burden in its arms, and a tear laminated in gold—which, he is quick to point out, the Dutchess County climate has worn away—is falling from one eye.

The water-tormented sculpture at the foot of the dam (indeed, water has finished the carving job) was inspired, Chia says, by Henri Gaudier-Brzeska's *Hieratic Head of Ezra Pound 1914*; it is lying on one side—on one temple, rather. "This is my homage to that head. It is also a way of saving money." The artist laughs, going on to explain drolly, "I can't buy the original—it's too expensive, or it's not available. To me, this is art: To make for yourself what you can't find or afford to buy or, in order to buy it, you would have to meet people like art dealers to make the transaction. It is so much easier to buy paint and canvas and do it yourself."

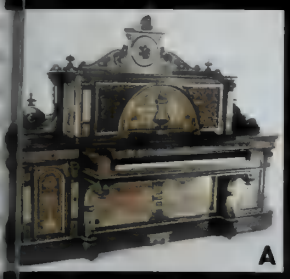
On the way to the trails on the property one is met by a headless figure. "It was born to me with a head, but since I created it I had the absolute power of death and life over it and I decapitated it," Chia says, adding, "I wanted to use the head on a sculpture I had in a show in Milan." The figure could as well be a sculptural shaping of Chia's disenchantment with an art world he says he has worked hard to understand the experience of going up and down in. "At one time, it was the pope or the emperor who chose the artist and decided how much he was valued," he has said. "Now it is done by a headless entity consisting of auctions, rumors, the media, newspapers, art magazines, interviews and so on. There is no opposition, no different opinion."

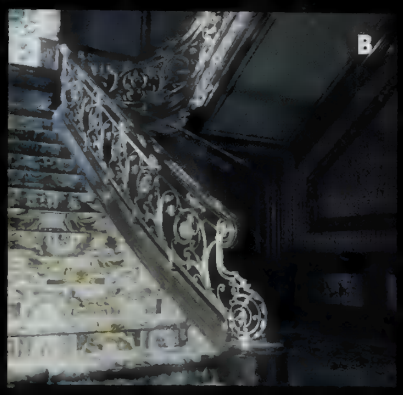
But now, at the end of a summer afternoon, Buzz the quarter horse ex-racing star is roaming the meadow, Filippo is riding in the bucket of a restored antique tractor, the *porcellino* is splashing water and, its nose properly rubbed, gushing good luck, and Chia can't resist waxing rural. "Having a farm is a way of really experiencing America," he says. An hour later, packing to leave for Manhattan, where he lives close to the same Hudson River that gives its name to this rich valley, he thoughtfully revises himself; having waxed rural, he now begins to wane—to wax urban. "The big city, with its problems, is nature, too," he says. Then, with a self-knowing smile: "You see, if I don't have twenty contradictory sentiments during the day, I feel like I've been asleep." □

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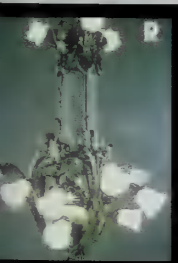

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Evoking a European Country Aesthetic in a Designer's Canyon Refuge
continued from page 99

Most decoration is too contrived." Nor does she want to be recognized for a signature: "If I write my name the same way twice, I'm bored."

She is never happier than when she is searching for unique objects. "As an antiques dealer, I collect only what I like," she insists. "Certain things I must have for myself. Often they are odd or simple pieces that others wouldn't appreciate. And I love wood that hasn't been restored. A Parisian dealer I know always spoke of his unrestored furniture as if he were speaking of a virgin, repeating the same sentence to me, which in English translates as 'never been touched!' " Every piece of wood in Rose Tarlow's house has been polished smooth by repeated use over many generations. It is that unrestored patina that gives the owner and guests such pleasure.

For every spectacular piece—like the Louis XIII armoire that now houses silver—there are a dozen curiosities, often of humble origin. In the kitchen, sturdy country chairs are grouped around a gateleg table. All are what the centuries have made them. Every surface, rough or silken smooth, invites a caress. Off to the side are chairs that take their eccentric shapes from the natural forms of a branch or tree trunk. In the living room, a "dugout" chair, as roughhewn as its name, keeps company with a Thomas Hitchcock spinet that Thomas Jefferson might have played. Close by is a chair as angular and iconoclastic as any Bauhaus prototype, but made four centuries ago. These orphans have become members of Tarlow's extended family.

Indeed, the house was enlarged in part to make room for additional idiosyncratic acquisitions. A dogleg passage screens the kitchen from the dining room, but it was designed to accommodate a Queen Anne burl walnut corner cabinet. A wooden spiral stair, found in a Paris flea market, links sitting room and bedroom in a guest suite. The bed is canopied like a child's pram and buttressed by a bench that looks like a prop from Grant Wood's *American Gothic*. Inspired serendipity and finely honed taste are combined in the selection and artless disposition of furniture and such decorative details as the handful of sculptural wooden spoons on the kitchen table.

At night, the house becomes even more romantic. Tiny recessed ceiling lights supplement the table lamps and bathe bookshelves and framed sketches in a soft glow. Kitchen, dining room and passages shimmer in the light from fat candles on stands, thin candles on metal wall brackets and candlesticks you might carry to bed. Outside, the blackness seems impenetrable; within, time stands still, and past and present are as one. □

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/hen *Architectural Digest* sited Jane Seymour...

his house...is very romantic. It has the romance of California, of the sun, and it's slightly dreamy. There's something slightly fantastic about it."

— Jane Seymour

Romance plays an important role in actress Jane Seymour's life, so it is not surprising that when she and her husband, David Flynn, decided to enlarge their Los Angeles home, they chose the country style that had captivated them on their honeymoon in the South of France. However, they still view the house as an expression of their own personalities. "I think this house says that life shouldn't be contained in little boxes," he says. "It's a very open house that integrates the outside and inside and, I hope, expresses an openness in our lives."

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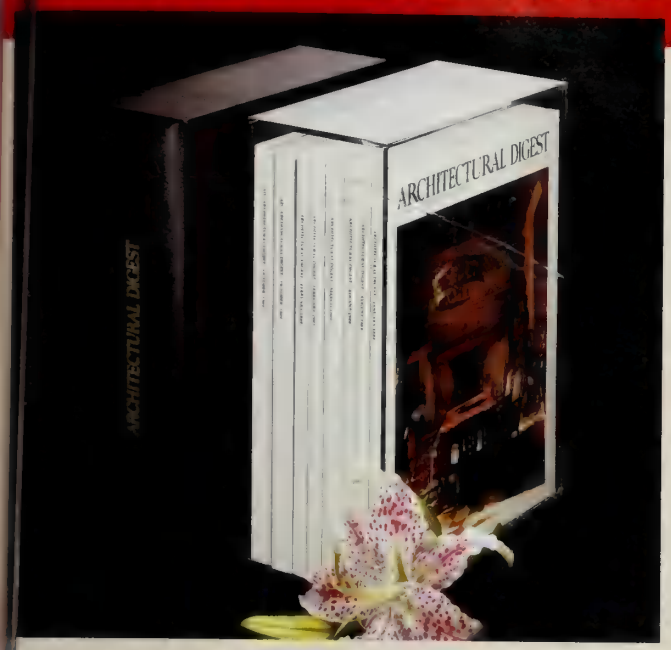
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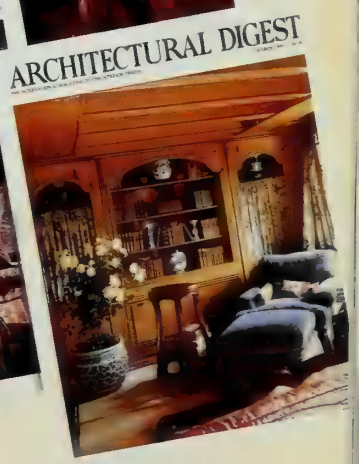
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Mary Tyler Moore
continued from page 127

England—in 1765." "John fought in the War of 1812 and his father fought in the Revolution," adds Robert Levine. Now Mary proudly points out two "very good family friends" on the wall of the stairwell: a horse weathervane and a cow weathervane. "It's an important cow—it has a full udder and very good gold leaf," Dr. Levine elucidates.

For the master bedroom, a pale peach pigment was used. Tim Macdonald designed tile to complement the American nineteenth-century wood mantelpiece that the couple had purchased at a Manhattan antiques show. Mary herself designed the rug in her husband's bath. "I just wanted him to have a fried-egg rug. You can even see the little white membrane on the yolk. And here's some of the Shaker influence—my dresser drawers." The upholstered window seat is for taking naps or "just sitting and having a good read or looking out at the glorious view." As for Mary Tyler Moore's closet, architect Jonathan Lanman confides that as he and his client were walking through the house initially, "she said to me, 'I usually ask for fifty feet of hanging space. Out here I'll only need fifteen.' "

Ironically, a dollhouse dominates the dining room—a nineteenth-century Bliss dollhouse. "It came with nothing," Mary says. "I really had fun furnishing it. You can buy dirty dishes to put in the sink, you can buy clean dishes, you can buy hangers, as well as all the obvious stuff. This dollhouse now has everything—I mean, there's even a little toilet-paper roll on the wall. It's very therapeutic—and a lot less expensive than furnishing a real house." On the real wall hangs the couple's marriage contract. "It's called a ketubah, it's in Hebrew and English, and Mary and I had it done to reflect some of the things we're interested in," Robert Levine explains. "We met at Mount Sinai Hospital when Mary brought her mother to the emergency room, so there's a mountain. And Mary's a dancer and an actress, so there are masks. And we were married at Thanksgiving, so . . ."

The main house can be seen to have influenced other buildings on the property. Lanman and Wassman designed the poolhouse to reflect what they call the main house's "Adirondackishness." Essentially a cedar shingle roof supported by cedar posts, it consists of a living room furnished with low fossil-stone tables, peach-colored fabrics and gourds; a kitchen; a sauna; and a dressing room with a stained-glass window that "carries the peach and the green," Mary points out. It becomes a pavilion when its series of mullioned glass doors are left open.

The poolhouse bar is simply one large piece of pine. "I told our builder I wanted something that looked rough, like it was just torn out of a tree and stuck in there—something not crafted. He picked this piece of wood out at the mill and had it cut specially for us." The pool itself was rebuilt, using glass tiles in a checkerboard pattern of turquoise and green "to give it a little sparkle," Lanman says. "Mary would be down there doing her laps—her exercise instructor was always calling, 'One more lap!'—and during their lunch break the construction workers over at the main house would sit and stare."

"You don't do anything that looks as relaxed and informal as this without a lot of organization."

A guesthouse was painted dark green and turned into a cottage for a caretaking couple. There's also a garage-cum-horse-stall that connects to a new building, "which we hope *looks* old," Mary emphasizes. Painted dark green, it serves as both an additional stable and the guesthouse, with a dance and exercise studio over the garage. "As you work out, you see the whole countryside from the big picture window we put in," says Mary. The guesthouse/garage complex also incorporates a back paddock. "That's my pregnant mare, the palomino, Fanny, and that's her girlfriend, Rosie the Mule. They're like Mary Richards and Rhoda Morgenstern, the two of them."

There are no less than seven ponds on the grounds, watery harmonies intricately linked by a system of cascading falls. Some of the ponds were already there, others had to be dug out of what Mary describes as "a swamp area of dense growth that was good for nothing." The waterfalls were then constructed "by a couple of what I guess you'd call ditchdiggers, who were really fairly sophisticated engineers—artists!" Finally, gardens were planted, and eucalyptus, willows, poplars, black walnuts and evergreens transplanted, some from a neighboring tree farm. "Every one of those evergreens is a transplant," Mary says. "I *talk* to these trees. Do they talk back? Yes, they do. It has a very calming effect. Very calming."

The whole tangled undertaking consumed more than three years. "We lived on cots in the main house and then we lived in the caretaker's cottage when the main house was being worked on. Just like Gypsies we moved back and forth whenever we needed to be out of the way. This place at times looked like a war zone. It was all very complicated. You don't do anything that looks as relaxed and informal as this without a lot of organization, you know. But at least it now has a little of everything you could ever want. This is the eighteenth house I've lived in, and that's it—*this* is it, this is my sign-off."

Then Mary Tyler Moore, TV's original sunshine girl, surveying the angles and contours of her country estate, asks hopefully, "It's large, but it's still 'Cotswold,' isn't it?" She reflects for a moment and then, clearly satisfied, answers her own question: "Yes. It's *big* 'Cotswold.' " □

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ODE TO ASPEN

Environmental Ethos near the Roaring Fork
continued from page 115

Lewis recalls. "But I wanted to retain that feeling I'd had camping out in the tepee, that sense of one big open space." The solution: The walls were cut down to six-foot-high partitions, defining the rooms without isolating them. One benefit of the unobstructed sight lines is the extraordinary natural lighting, provided in part by the rows of windows high in the vault.

Heating all this space would have been prohibitive without high-tech conservation measures such as heat-absorbing solar glass and the network of hot-water pipes that warms the stone floors. But the finish is resolutely low tech; the partitions are real plaster, the floors gray schist flagstone or pine, the cabinets a yellow pine that ages with character.

Both architect and client rolled up their sleeves and got involved in the construction work, and the experience underscored Conger's belief that architecture is fundamentally an art of personal relationships. "Richard and I became friends for life," he says. "I view architecture as a psychic phenomenon, a manifestation of an inner reality. To design a house I have to presume an inner reality on the part of my client. A lot of people are scared of that. You can't do something like this without a client who has vision and self-confidence."

Lewis found Conger equally congenial. "This was the first time in my building experience that I've worked with someone who didn't let his ego get in the way," he says. And perhaps the most compelling feature of Conger's design is that the architecture, as dramatic as it is, can also get out of the way and let nature perform. Even Lewis, after all his time spent camping out on the site, found some surprises when he moved in. "Sitting in our living room and looking out toward Independence Pass, Donna and I discovered these incredible reverse sunsets. The sun has already set behind us, but it still illuminates the mountains to the east. Eventually all we can see is the sun on the tops of those three peaks." □

GREEN MEADOW FARM

An Informal Equestrian Haven in Dutchess County
continued from page 151

The stable's central section has twelve stalls, each with its own Dutch door, and is flanked by two wings. Orsini located the office, tack room and grooms' apartments in the north wing; the south wing became the owners' quarters.

Since the Bellers' country house is in nearby Millbrook, they didn't need a lavish residence at Green Meadow Farm. But they did want a place where they could relax by themselves or entertain casually.

Orsini created an informal living area with a double-height cathedral ceiling, a sleeping loft, a kitchen and a bath. "It's a wonderful place to spend lazy weekends, especially in the summer," she says. "The Bellers sometimes use it to put their guests up, and after a day of riding they often give a party there rather than drive everyone back to Millbrook."

The living quarters have an airy, freshly scrubbed atmosphere. The walls are white, the draperies are natural linen, and the floor's wide pine planks are hand-rubbed with what the designer calls "a white-birch finish."

"The Bellers used to have a summer house at the beach," she explains. "Mrs. Beller wanted to make these rooms beachy—open and light. The pale finishes accomplish that and give it a peaceful feeling."

Despite the predominance of white, Orsini made sure the living quarters could be treated roughly and cleaned effortlessly. The floors never need polishing. The beaded-board walls in the kitchen and bath can be wiped down. "Easy maintenance is the key," she says. "This is a place where ten polo players will come tromping in with muddy boots."

The furniture, an eclectic mix that underscores the casual atmosphere, is durable and solid. An Irish pine table stands before the arched windows—"good for large hunt breakfasts," Orsini notes—while overstuffed armchairs covered in brown Ultrasuede flank a ponderosa pine sofa from New Mexico. The low table, from South America, was constructed out of planks and iron. "You can put your boots up or spill drinks on it without a worry," says the designer.

Orsini also took care to install a powerful air conditioner. "When twenty-five sweaty polo players come in, any room can get hot and stuffy very quickly," she points out.

Since the Bellers often have guests who bring their own mounts along, Green Meadow Farm needed to accommodate as many as twenty-four horses at any given time. So Orsini designed a second stable, the summer barn. She also devised a 13,500-square-foot indoor riding arena for training and exercising the horses during bad weather. "You could fit all the other buildings on the site inside it," Orsini says with a laugh.

Since the main stable would contain quarters for the Bellers as well as for their horses, Orsini thought it should enjoy a certain distinctiveness.

But because the arena was so big, it threatened to overwhelm the other buildings and obstruct the views of the surrounding woodlands. To prevent that from happening, and to protect the arena from the north winds that scour the region in winter, Orsini had it recessed into the slope that descends from the main stable. As a result, the building has a negligible presence when viewed from the main stable and cannot be seen at all from the road.

It is the sort of striking innovation that indicates that Susan Orsini understands design as well as she does horses. □



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Infusing a Seaside Cottage with Character
continued from page 179

nineteenth-century conservatory, a quality Gomez reinforced with her choice of antiques, patterned carpets and furniture upholstered in warm colors. "Their tastes are sophisticated," Gomez says about her clients.

The designer thought draperies would overwhelm the space. "Bulky window treatments wouldn't do. But by installing solar screens that pull up from the bottom, we allowed the couple to have privacy while still being able to see the water." To cut down on the glare from the sun and the sea, the architects designed louvered trellislike wood eaves supported by ornamental brackets. Yet the sunscreen and the deeply profiled sash windows afford sweeping views of the horizon and the water. In fact, the sensation of being on a boat—a Victorian boat to be sure—is paramount, due in part to the pavilion's placement on a flat brick terrace elevated slightly above the grassy lawn.

From the outside, the structure looks not so much like a boat as like a boathouse, particularly the picturesque Shingle Style residences frequently built in the nineteenth century for weekend outings. The pale yellow wood trim that surrounds the pavilion's windows is extended to the existing master bedroom and continues beyond it to the enclosing walls of the open-air patio. "We used the same proportions and alignments of window framing throughout to tie the whole house together," Halsband says.

On the other side of the house, the original character of the entrance façade remains almost intact, although the architects introduced a few details, such as a small-scale fanlight over the entrance, to establish a motif that appears again in the new wing. The element of surprise, Halsband explains, is key. "We tried to keep the entrance façade plain so that you enter this ordinary house, then go through a series of small spaces into the living room. There, suddenly everything opens up, and your jaw drops when you see the water."□

Refinements for a Cabin in New York State
continued from page 185

nals on their lids, by Eileen Murphy.

The master bedroom, on the ground level, continues Smith's aesthetic of opposites. A crystal chandelier hangs in front of the stone fireplace, illuminating an intimate seating area. Another antique "bear box" is perched on the mantel. The chaise longue is upholstered in white wool damask, and a chair is covered in a floral print of white, mauve and moss that is also used on the window shades. Looking out on the forest are windows framed in white lace. A bleached-log bed is dressed in the same floral print. An antique pine table is surmounted by a mirror in an ornately carved pine frame. "The house had to be done for winter weather but still look and be cool in the summer," adds Smith.

In one of the two guest bedrooms upstairs, Smith arranged a twig chair and console table with an antique Adirondack antler lamp with bears and a fringed shade. "That crazy fringed lampshade started the whole idea of making something special of lampshades," says Smith. A carved

Smith helped select the honey tone of the logs for the walls, floors and ceilings.

bear on the mirror frame looks down from the wall. Covering the wicker bed is a pale-green-and-pink floral print, also used on an upholstered chair, draperies and lampshades.

In the end, one of the most impressive spaces is the front deck, with its rough-hewn furniture and view of rolling hills to the west. "The house is about being a part of the outside, not trying to bring the outside in," says Smith. "Mrs. McKee takes long walks with the dog in the late afternoon in the forest, then she comes back for coffee. She can fully *use* the house, and that's why she loves it." □



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Shop Talk

Billy Francis notes that **Didier Rabes** has moved from Paris's Louvre des Antiquaires to a small shop on the Left Bank, but the collection contains the same French and Russian furniture Rabes is known for. During a recent trip to Paris, Francis saw a Russian drop-front secretary made of mahogany with brass inlay. His favorite part of the desk was a tole coal warmer. Francis also liked a set of four 17th-century Roman-style porphyry busts made in France. Rabes had recently scooped up a set of two armchairs, two regular chairs and an "unusually large" bergère from the Hermitage. The 1820 chairs sport bronze mounts on the arms and back; the seats are covered in fabric. He's asking about $300,000 for the ensemble. Didier Rabes, 7 quai Voltaire, 75007 Paris; 42-60-73-14.



COURTESY BEAUMESNIL

Paris Find

It's so small one could easily miss the Left Bank antiques shop of **Alexandre Biaggi**. And that would be a pity, says designer Peter Carlson, who recently spotted a "magical" chandelier. "He has a wonderful eye," says the designer, who particularly liked a gilt Sue et Mare Art Déco bench with an 18th-century look and a silver-plated desk lamp. But the main object of Carlson's attention was the late-18th-century Baltic chandelier with sprays of crystal. "For all its size, it looked like a cream puff," he says. Alexandre Biaggi, 54 rue Jacob, 75006 Paris; 42-86-08-40.



COURTESY RUSSISSIMOFF

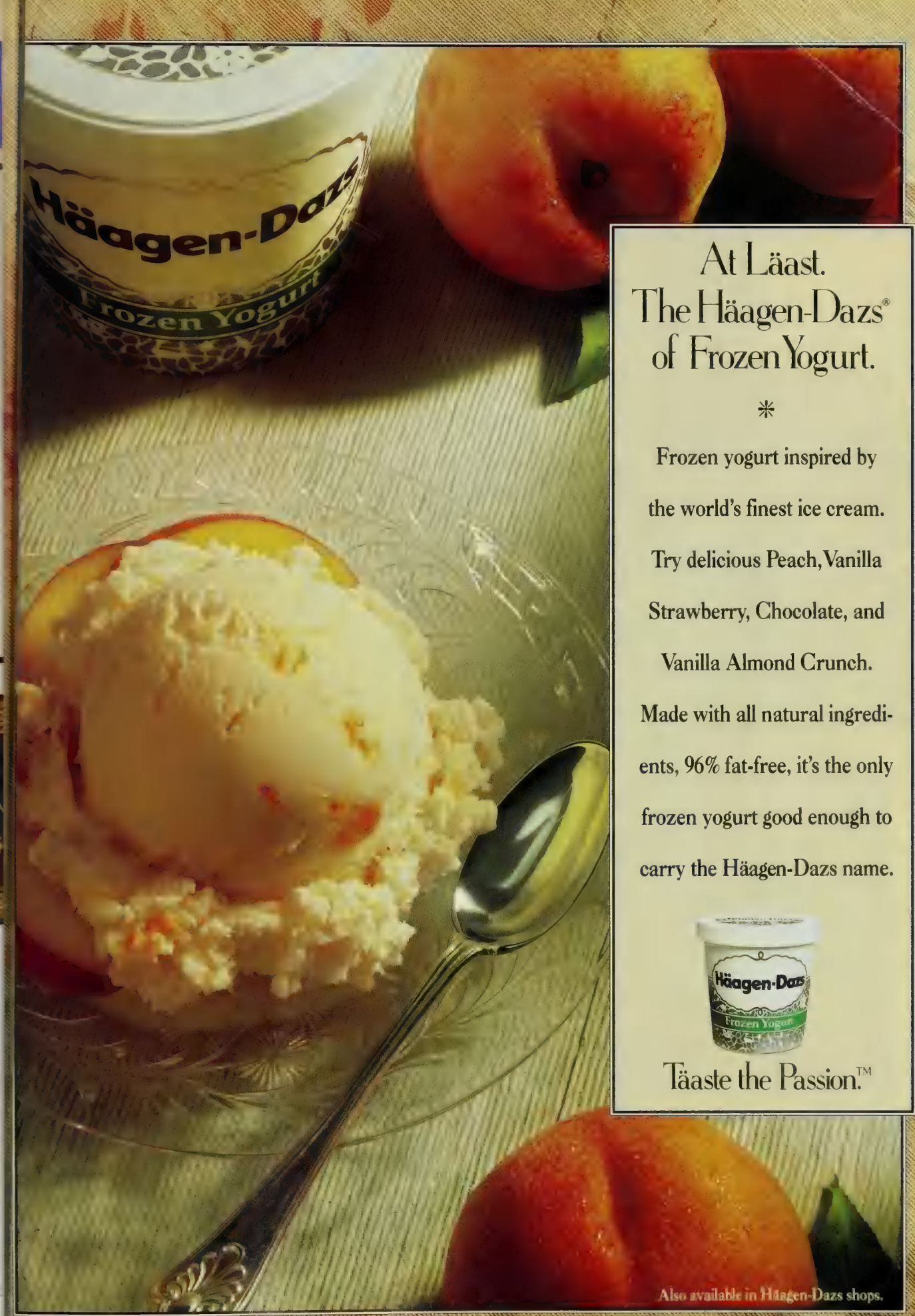
Rabes and his partner in New York, Scott Barnes, have expanded **Russissimoff Antiques** to a second shop in Manhattan's Place des Antiquaires. The new space has most of the furniture, while the original shop displays objects. With the expansion comes a shift toward more French antiques and 18th- and 19th-century engravings. "The Russian items are becoming harder to get," says Barnes. An important part of the collection is sets of museum-quality engravings: One is of the statuary of Antonio Canova, printed in Rome in 1817; a second, printed in Rome in 1778, is of Piranesi's architectural elements (left); a third is from William Hamilton's book *Collection of Etruscan, Greek and Roman Antiquities* (above right), printed in 1767. Russissimoff Antiques, 125 E. 57th St., New York 10022; 212-752-1284.



COURTESY RUSSI

Another recently opened gallery in the Place des Antiquaires is **Beaumesnil** (top). Trompe-l'oeil artist Thomas Masaryk simulated the interior of its namesake château in Normandy to create the correct ambiance for Beaumesnil's collection of 17th- to 19th-century European furniture, sculpture and decorative objects. Noel Jeffrey, who spotted the shop several months ago, walked out with a pair of bronze Neoclassical busts of women. Made in France in the late 19th century, they were Orientalist in style, wearing headdresses on which there appear to be Arabic letters. Jeffrey almost bought an "incredible, dynamic-looking" head of a horse cast in terra-cotta. Standing 26 inches high, the horse's head originated in Uzès, Provence, and dates from the early to mid-19th century. Beaumesnil, 125 E. 57th St., New York 10022; 212-486-1533.

continued on page 202



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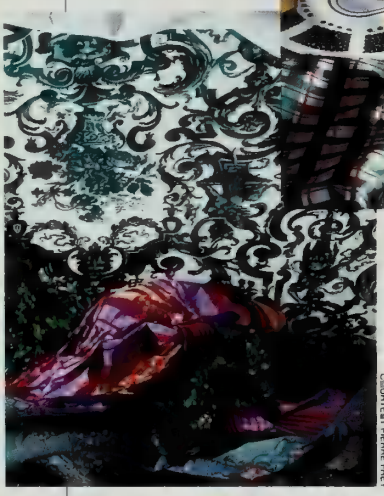
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In the Showrooms

"Recession or not, now is the right time to push—to make an affirmation," says Patrick Frey, CEO of **Pierre Frey** fabrics. Consequently, he has committed the U.S. distribution of the new collection of Pierre Frey to **Fonthill**, the New York firm based in the D&D Building. "This is an association we hope will continue for years," says Frey. "We have been looking for the right person on the other side of the Atlantic for a long time." The bulk of the existing collection in the U.S. will be split between Brunschwig & Fils and Clarence House, as it has been for decades, but everything new goes to Fonthill.

Among the stylish new work is a print called *Vaux-le-Vicomte* (above right), taken from a 17th-century plan of the gardens laid out at that château by André Le Nôtre, landscape architect to Louis XIV. Parterres, allées and fountains, drawn with the baroque precision of geometric design, seem to be just waiting for night to fall to host a son et lumière. *Constance* is a print of large bright flowers framed in baroque curlicues, the whole with a Victorian feel that has been in evidence this season. *Chantilly* has an old-fashioned bouquet of flowers on a tartan background, while *Chamarande* offers an overripe, lush bunch of fruit on paisley, with an electrifying effect from both designs. Finally, *Garnier* (far left) shows elaborate scrollwork and surrounding urns of flowers and is punctuated by caryatids and sphinxes. It's all done in a choice of single colors ranging from green to gray on white.

Despite the inventiveness of the prints, Patrick Frey says, "There are too many prints in Europe—it's the woven fabrics I'm doing that interest me." Diving into the Provence countryside around Arles and Nîmes for his inspiration, as well as mining a friendly acquaintanceship with the textile imagery of old New England, Frey has created a series of woven striped fabrics and damasks, all in complementary colors. *Roussillon*, a gabardine stripe that comes in green, red or blue on white, has a complementary quilted checked fabric called *Saint Rémy; Mazarine* has stripes in bold primary colors woven in a moiré fabric; and *Cabris* is a damask weave in which the pattern ranges from yellow woven on white to silver on gray.

Tim Goslin, a principal in the decorative arts company General Patina (9 W. 8th St., New York 10011; 212-777-6404), has come out with a line of wallpapers. Some draw on his firm's interest in iridescent finishes, and some are taken from such traditional images as the star and the Greek-key border. With partner Michael Raglin, Goslin has painted such interiors as the Christian Lacroix showroom in Manhattan and a space at the Kips Bay Show House. Now various interior designers have expressed interest in the wallpapers. Goslin has used a woodcut image of Adam and Eve and Botticelli's Venus in some of his papers, but *Stargazing*—which sprinkles either one-inch or six-inch stars in shades of gold and ocher or blue and silver over backgrounds ranging from silver glitter to tomato red or midnight blue—is definitely his masterpiece.

Remembrance of Carvings Past

Wood carving is one lost art that **David Esterly** has found to be "enormously satisfying." Having taught himself to sculpt wood in the 17th-century style of Grinling Gibbons, Esterly recently was called to Hampton Court to restore the carvings destroyed by fire in 1986 in the King's quarters. While Gibbons carved cherubs ribbons and acanthus leaves seemingly in motion, Esterly achieves the same "rhythmic velocity" with his realistic sculptures of foliage fruits and vegetables.

"He's a naturalist in terms of replicating flowers and fruit in extraordinary detail," says Pamela Banker, who asked Esterly to execute the carvings on mantels in two East Coast residences she designed. "It's like working with a 17th-century artisan." Esterly's carvings for overdoors, swags and drops can be used as architectural pieces. Made of unfinished pale limewood, his carvings, no matter how small, take months to produce because they are so intricate. David Esterly, 315-896-6102.


MARK SANTA MARIA

continued on page 204

GOOD NEWS

History Repeats Itself!

FIREMAN'S FUND HELPS RESTORE VINTAGE HOME.

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COURTESY DAVID HILL ASIAN ART


COURTESY ED HARDY

After shopping in Europe and New York, I can say we have the finest-quality antiques in Jackson Square," San Francisco–based designer Scott Lamb says.

David Hill Asian Art was launched last fall, stocked with many items from Hill's personal collection of 18th-century Chinese Export paintings, Thai architectural elements, Japanese screens, ceramics (above) and Ming furnishings. Lamb bought a pair of turtle-shaped ceramic soup bowls made in 19th-century China. Among Hill's other unusual antiques are sections of a 19th-century Thai oak barge with rose finials at the bow. David Hill Asian Art, 553 Pacific Ave., San Francisco 94133; 415-677-9770.

Another fairly new shop is **Marshall Edward Antiques**, which Lamb recommends for 19th-century giltwood furniture. Recently seen was a mid-18th-century Italian console with an eagle in relief in the center. Marshall Edward Antiques, 536 Pacific Ave., San Francisco 94133; 415-399-0980.

Ed Hardy/San Francisco is Lamb's Ushak rug connection. "He has one of the best collections of Ushaks I've ever seen," says Lamb. The showroom is also filled with 18th- and 19th-century European furniture, Oriental ceramics and a set of seven French Neoclassical wall panels (above) from the mid-19th century. Lamb's most recent purchase from Hardy was a pair of 19th-century life-size blackamoors sitting on granite plinths. Ed Hardy/San Francisco, 750 Post St., San Francisco 94109; 415-771-6644.

Another showroom high on Lamb's list is **Foster-Gwin**, where he found a set of Louis XVI dining chairs with swagged garlands and bellflowers on the frame. Also noteworthy is a collection of pillows in 18th- and 19th-century fabrics. "We purchase furnishings with an eye toward unique scale, original painted finishes and architectural strength," Collier Gwin says. Foster-Gwin, 425 Jackson St., San Francisco 94111; 415-397-4986.

Lamb spied unusual items at **Drum & Company**, which specializes in 18th- to late-19th-century painted furniture. John Drum had a pair of 18th-century Venetian lanterns deaccessioned from the Fogg Museum. The painted and gilded wood-framed lanterns are three feet high and very ornate, according to Lamb. Drum & Company, 415 Jackson St., San Francisco 94111; 415-788-5118.

Rounding out Lamb's list is **Bauer Antiques**, the oldest existing antiques shop in the city, says co-owner Lola Bauer. Eighteenth- and 19th-century French and some Italian furniture dominate the shop's selection. Lamb spotted a set of six 18th-century Venetian dining chairs. Bauer also displayed a 12-panel coromandel screen, marked "Qianlong," from the 18th century. Bauer Antiques, 1878 Union Street, San Francisco 94123; 415-921-7656.



London Calling

Japanese art and its international influence are the theme of this year's **Grosvenor House Antiques Fair**, June 12–22. A pair of six-panel screens illustrating scenes from *The Tale of Genji* (above) is one important highlight. Dating to the late 16th century, the screens are being shown by Oriental-art consultant and dealer Robert Eliot, the first American to be invited to exhibit at Grosvenor House. An example of the Japanese influence in England during the Aesthetic Movement is a ca. 1875 screen depicting a peacock with a luxuriant plumage, exhibited by H. Blairman & Sons.

In conjunction with the antiques fair is a show of fusuma (sliding doors covered with paintings or calligraphy), furniture and lacquer at **Barling of Mount Street**, 112 Mount St., London W1Y 5HE; 71-[illegible].

continued on page 206

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Stothert & Miles Fabrics has released its second Country House Garden collection of reproduction textiles. The five floral cotton prints, in bright green and terra-cotta against contrasting backgrounds, are copies of 18th- and early-19th-century wood-block-printed fabrics. "They're very useful when I have to do a difficult mix of patterns," says designer Anthony Browne, who stocks the fabrics at his shop (2903 M St. N.W., Washington, DC 20007; 202-333-1903). London antiques dealers Richard Miles, Tim Stothert and their wives released their first fabric collection last year when they realized there was "a continual demand for antique draperies and furnishings." Richard Miles Antiques, 8 Holbein Place, London SW1W 8NL; 71-730-1957.

Bermuda Shorts

Locating accessories in Bermuda often requires a detour from Front Street, designer Anne Eisenhower concluded while forging ahead with a design project on the island.

One shop, the **Thistle Gallery**, is well off the beaten track but is worth the effort because of its exquisite porcelain and glass, according to Eisenhower. "The accessories are spectacular," she says. Noteworthy is a pair of creamware oval dishes painted with different brightly colored botanical subjects. The dishes, made by Cambrian Pottery ca. 1790, are priced at $7,500 for the pair. Gallery owner Hugh Davidson also recently came into possession of an armorial plate from Catherine the Great's dinner service and an armorial vegetable dish, signed "Qianlong," that was part of a set of porcelain given to Maria Anne Fitzherbert, George IV's mistress. Davidson specializes in English writing boxes and tea caddies, and Chinese Export porcelain. His silver collection is weighted toward Georgian and Scottish provincial pieces. Thistle Gallery, Park Rd., Box 8M477, Hamilton HMCX; 809-292-3839.

At the **Irish Linen Shop**, Eisenhower found breakfast sets and place mats. The store carries hand-embroidered linens from Madeira, Pierre Deux fabrics, Irish linen double-damask tablecloths, and Belgian linens and lace. Irish Linen Shop, 31 Front St., Hamilton HM11; 809-295-4089.

Framed Again

Karen Sinapi thinks nothing of placing a Cézanne or Picasso in a 17th-century Italian frame. "The challenge is finding a frame from a certain period that enhances the character of a picture," says Sinapi, who has designed frames for museums and has opened a fine-art framing gallery in New York. She copies or adapts antique frames ranging from Italian Renaissance to 20th-century American and European styles. American aesthetic frames from the 1870s on are her preference, because "it was a period in which a lot of attention was paid to decorative arts." Sinapi even copies the method used to make the original—whether hand-carved or cast. Karen Sinapi & Co., 19 E. 71st St., New York 10021; 212-628-5740.

Rug Revival

[illegible] to revive the 18th- [illegible]gns for big pal- [illegible] using the [illegible]ays Malu Fu[illegible] gues[illegible] breathing[illegible] gotten art of [illegible] dlepoint rug[illegible] produces classic [illegible] signs, but some of th[illegible] are hers. "I incorporate son, Bessarabian and geometric designs. Mosaics and tiles inspire me, too," she says.

"Malu has a decorating eye," says David Anthony Easton, a frequent customer. "What she brings to the handicrafts industry is an ease of working on the [illegible]esign and production of rugs." [illegible] appointment only. Renais- [illegible] Rua da Emenda 26 R/C, [illegible] 1200; 32-46-06.□



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Pages 152–155:
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Pages 156–163:
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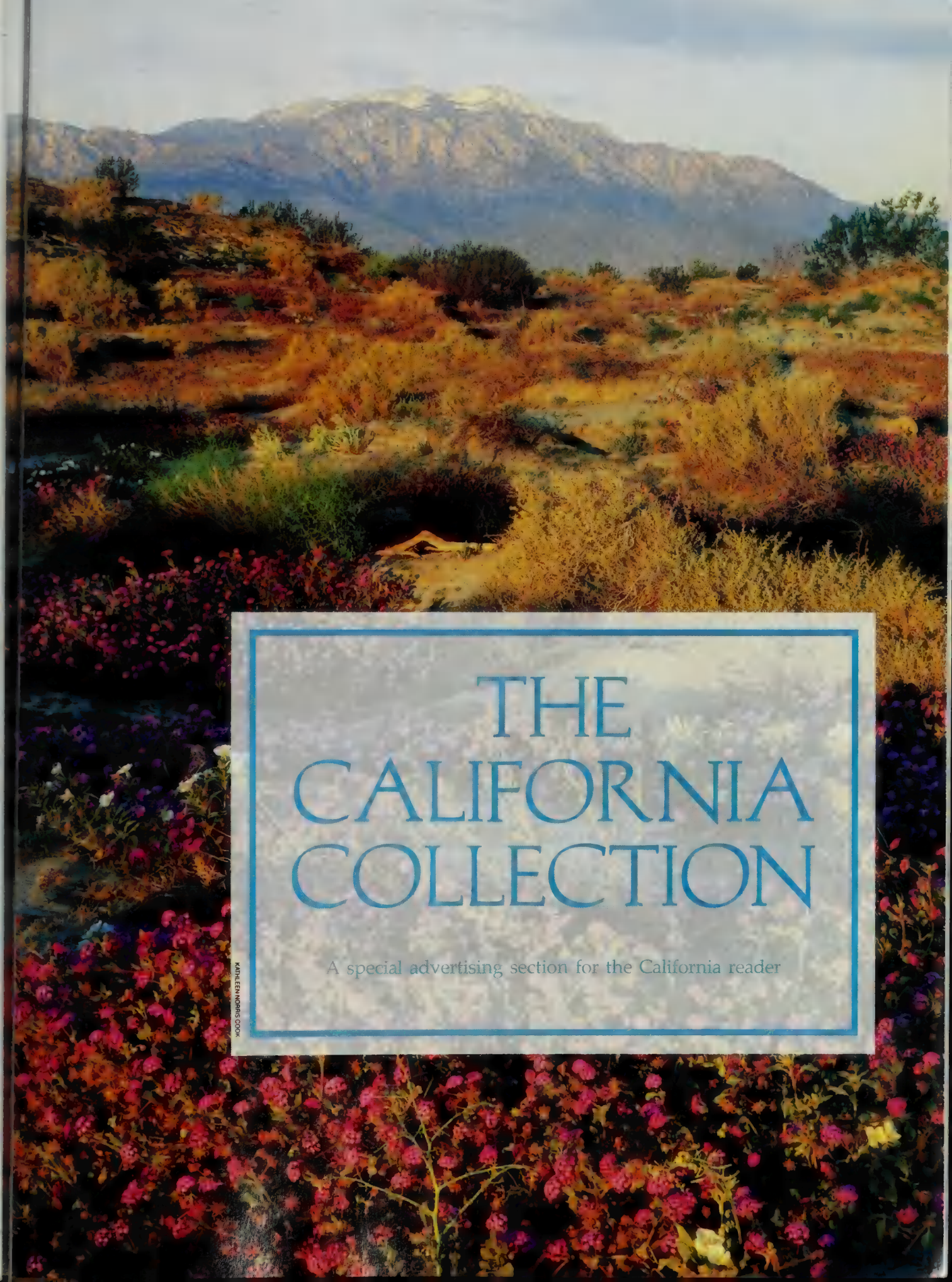
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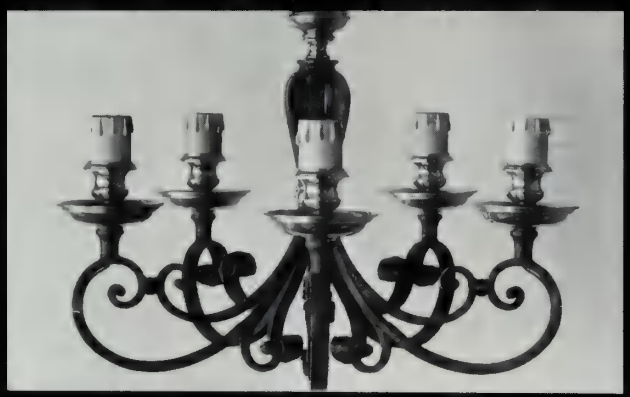
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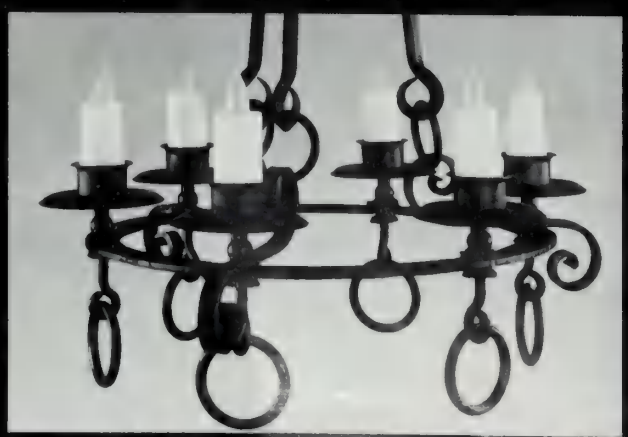
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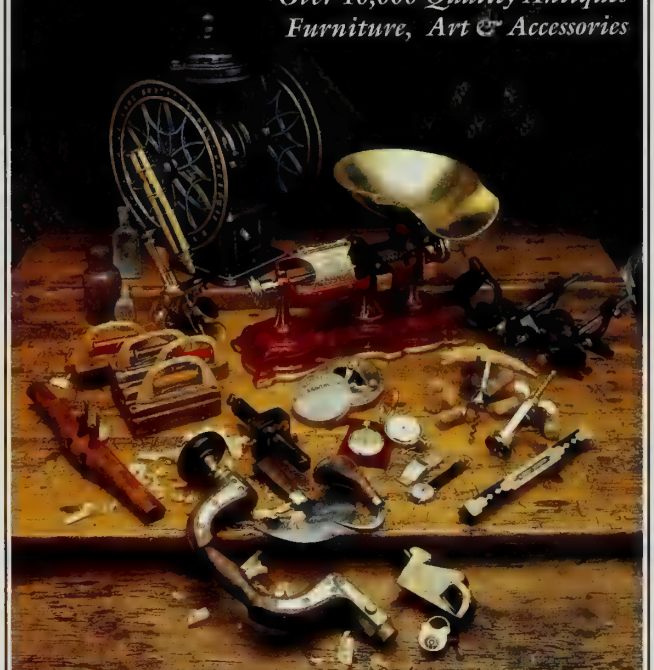
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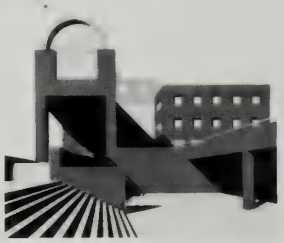
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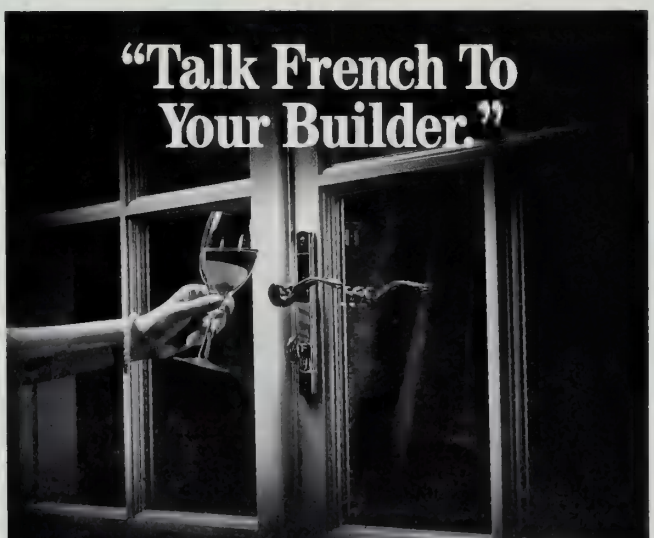


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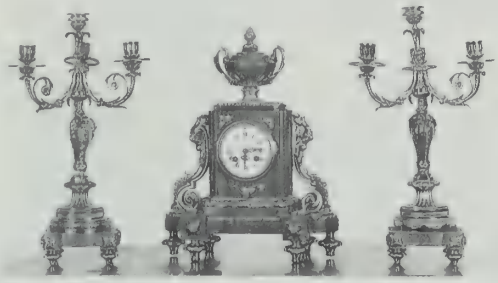
Geo. III mahogany inlaid grandfathers clock. Height 86". List price $6,500.00.



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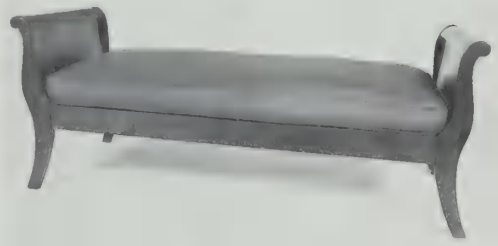
Louis XVI-style gilt bronze & grey marble clock set, circa 1900. Height of clock 16½". List price $2,900.00



Mason ironstone covered vase, circa 1880. Height 22". List price $1,600.00



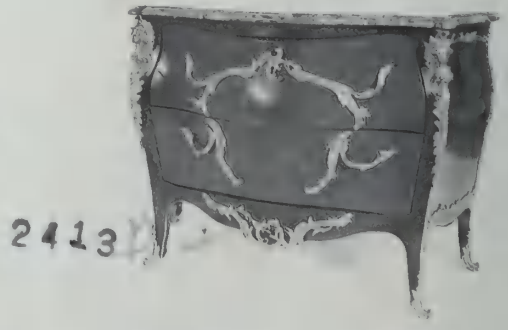
Louis XVI beechwood settee, circa 1840. Length 42". List price $2,000.00



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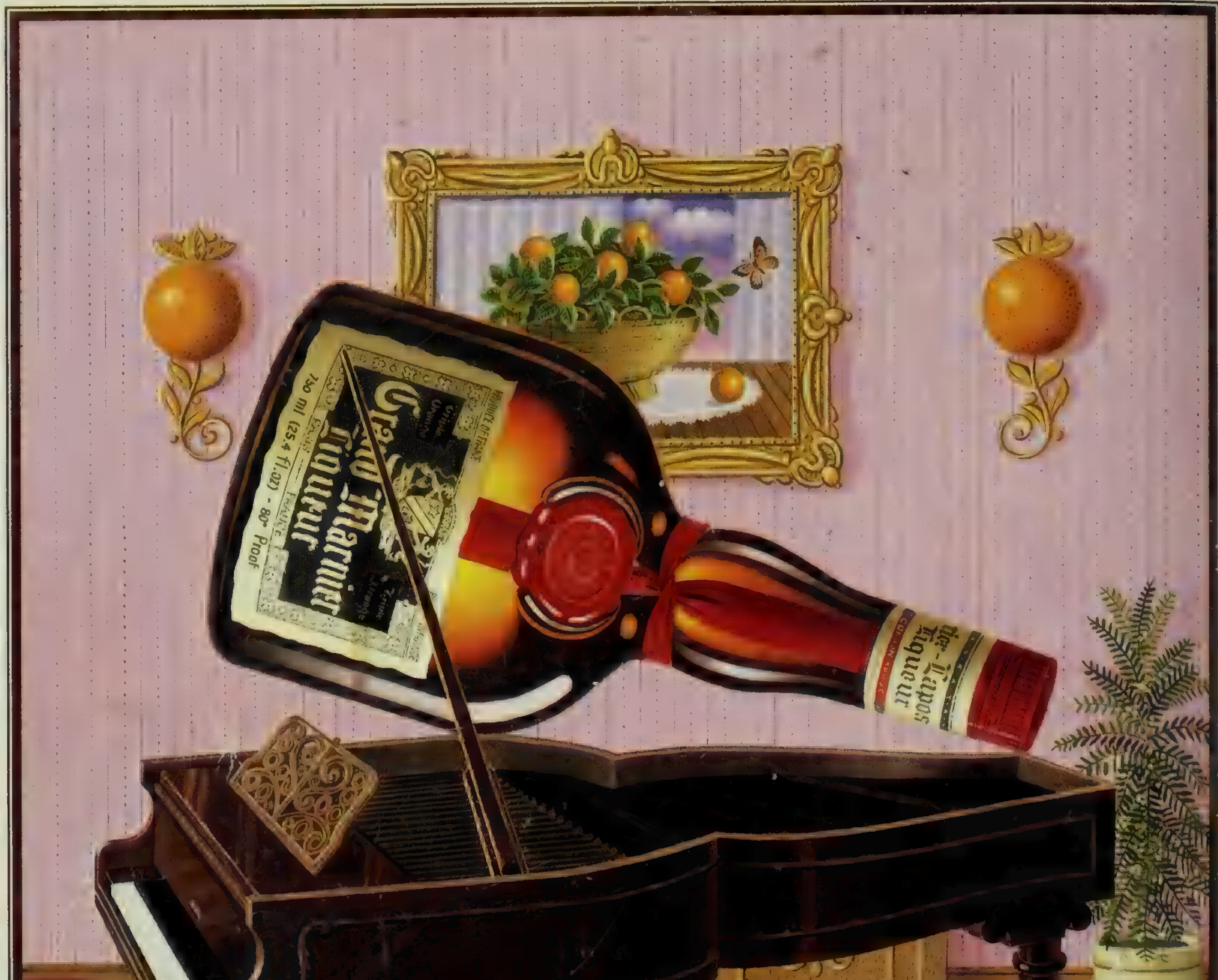
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